1d. Weekly. 6/6 per Ann.

The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES.

No. 136. Vol. 6. [Entered at Stationer's Hall.] DEC. 16, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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THE
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179 Collins Street, Melbourne.
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NOTICE.

Next week being Christmas week the "Kinematograph Weekly" will go to press a day earlier and we should be obliged if correspondents and advertisers would note this fact and let us have their copy not later than Monday, 20th.

The New Bill..

The Cinematograph Bill has at length passed through Parliament and now finds a place on the statute roll under the title of the Cinematograph Act 1909. It received the Royal Assent on the 25th November last and comes into operation on the 1st January, 1910. Statutory regulations are to be made by the Home Secretary in regard to the character and disposition of the premises and the apparatus with a view to securing safety. These, however, are not yet published. Probably in our next issue we shall be in a position to acquaint our readers with their nature.

THE SCOPE OF THE ACT.

The exhibitions which come within the scope of the act are, those of "pictures or other optical effects by means of a cinematograph, or other similar apparatus; for the purposes of which inflammable films are used." In the case therefore of an exhibition produced by non-inflammable films, the Act would not apply. In this article, however, we are dealing necessarily with exhibitions where inflammable films are used. Such exhibitions will now be lawful only when given, (*a*) in compliance with the statutory regulations, or (*b*) in licensed premises. But the Act does not apply to an exhibition given in a private dwelling house to which the public are not admitted. whether on payment or otherwise. Nor need the premises be licensed if they are used occasionally only, and not for more than six days in any one calender year, for the purpose of exhibitions within the meaning of the Act; but where it is proposed to give an exhibition in such premises the occupier must at least seven days before the exhibition, have given written notice to the local Licensing Council and the local chief of police of his intention to use the premises and he must have complied with the statutory regulations and also with any conditions imposed by the County Council and notified to him in writing.

THE LICENSE.

The license is granted in a county borough by the Borongh Council, and in a county by the County Council. The powers of a County Council may, however, be delegated to a District Council or to justices sitting in petty sessions. Such terms, conditions and restrictions may be inserted into a license as, subject to the statutory regulations a Council may think fit. The license is annual or for shorter period, at the descretion of the council, unless previously revoked. It may be transferred. An applicant for a license or a transfer is required to give not less than seven days written notice to the council and the chief of police, but such notice is not requisite on an application for the renewal of an existing license held by the applicant for the same premises. Fees may be charged on a grant renewal or transfer; but they must not exceed £1 in the case of a grant or a renewal for one year, or, in the case of a grant or renewal for a less period, 5/- for every month for which it is granted or renewed, so however that the aggregate of the fees payable in any year shall not exceed £1, or, in the case of transfer, 5/-.

THEATRES.

Where premises are licensed by the Lord Chamberlain the powers of the council, under this act, are as respects those premises, exerciseably by him instead of by a council.

MOVEABLE BUILDINGS.

It is not necessary to obtain a license for an exhibition in a building or structure of a moveable character from the Council of the county or borough in which a pro-

BUTCHER'S SERVICE

For all Empire Exhibitors

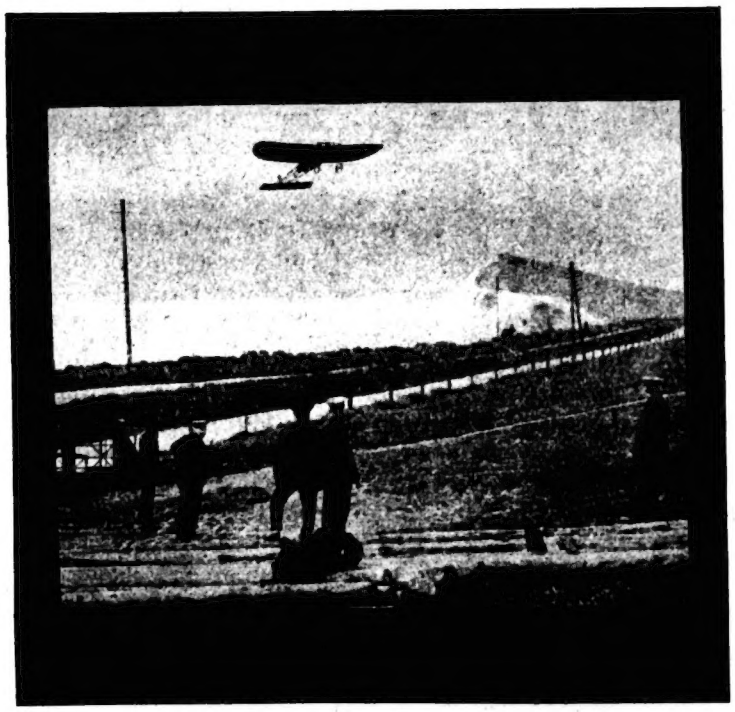
Empire Film Hire Service

A Film Service supplying Up-to-Date & Well Selected Subjects at your service

NOT A service run by Showman who let you have the subjects after they have been round their own shows.

BUT A service run by Film Hire Experts who study their customers' requirements, and buy largely to keep up-to-date.

Empire Service means Successful Showmen



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posed exhibition is to be given, provided the owner of the building has already obtained a license for it from the council in whose area he ordinarily resides. It is necessary, though, that the owner should give to the council and the chief of police of the area in which he intends to give the exhibition at least two days' previous written notice of his intention; and comply with the statutory regulations, and, subject to such regulations, with any conditions imposed by the council and notified by him in writing.

PENALTIES.

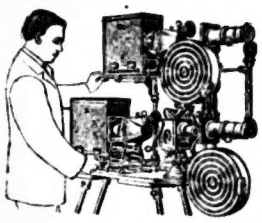
The owner of a cinematograph or other apparatus, who uses it or allows it to be used in contravention of the provisions of the Act, or of the statutory regulations, or of the conditions or restrictions upon or subject to which any license to the premises has been granted under the Act, is liable to a substantial penalty. So, too, is the occupier of any premises who allows them to be used in like contravention. The penalty, on summary conviction is, in each case, a fine not exceeding £20. In the case of a continuing offence, there is a further penalty of £5 for each day during which the offence continues, and the license (if any) may be revoked by the Council.

POWER OF ENTRY.

With a view to seeing whether the provisions of the Act, or the statutory regulations, and the conditions of the license have been complied with, a constable, or an officer appointed for the purpose by a council, may at all reasonable times enter any premises, whether licensed or not, in which he has reason to believe that a cinematograph exhibition is being, or is about to be given. Anyone who prevents or obstructs his entry is liable, on summary conviction, to a penalty not exceeding £20.

THE

MOTIOGRAPH Motion Picture Machine is **A WONDER**



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Weekly Notes.

By "Stroller."

Callers and correspondents have recently been numerous asking for information as to the best means of obtaining instruction to qualify as operators. Naturally, a number have asked our advice as to attending so-called schools in order to become proficient. I have always felt that there is a big demand for a school which had an influential backing from leaders of the trade, who would see that the educational side was as important to the scholars as the financial side was to the promoters. Surely a board such as the N.A.C.O. has, with fully qualified representatives from each section of the trade, such as manufacturers, operators, showmen, could be asked to control the examinations and grant *bona fide* certificates to pupils who passed the examination tests? Decidedly something is needed in this direction, and I should like to see the N.A.C.O., or the K.M.A., moving in the matter.

* * *

"The kinematograph as an educative medium" is the subject of a lecture that my friend Mr. J. Williamson gave at the Brighton Aquarium last night, and judging by the synopsis, which contains "the marvels of the microscope," "the life of a butterfly," "the inmates of the Brighton Aquarium," "our bread supply," and "the kinematograph as a recruiting agent," I can see developments, as I forecast last week, which should prove of lasting value to the industry. I have not the pleasure of knowing Mr. Williamson's ability as a lecturer but he has certainly chosen a typical list which will show off the kinematograph's varied capabilities as an instructor There are many institutions in London that would jump at having a lecture of this description, and I should be glad of the opportunity, if Mr. Williamson can be persuaded to repeat his performance in London or the suburbs, to take advantage of hearing him.

* * *

By the way, by the same post that Mr. Williamson invited me to his lecture at Brighton came an invitation card from Mr. Urban to attend his first exhibition of Kinemacolour at Madison Square Garden, New York, on December 11th. Unfortunately, it is so near Christmas that the extra pressure will not allow even a flitting visit to the States for so important an occasion.

* * *

Last time I was in Paris I was at the Salon Charras, and noticed several dressmakers' models being photographed for slides in the natural colours, which I understood were to be exhibited at some of the large emporiums to ladies who desired to see reproductions in the correct tints. I see that they have now gone a step further, for last week a troup of models had the opportunity of posing as fashionable ladies in costly furs in front of the kinematograph. They drove up in luxurious carriages with the air of grandes dames and smiled and chatted in animated fashion for the full benefit of the operator and later for those who will be able to see the hang of the garments for their future costumes.

* * *

Already several of our Borough Councils have been forced to consider the question of a new Town Hall or Public Hall owing to the inconvenience caused by letting their own commodious halls at advantageous figures to kinematograph showmen. The Prince of Wales's Hall, which is the largest public hall in St. Pancras, has been let in this way, and consequently the electors have to be satisfied with hearing Parliamentary candidates and holding their other public meetings in insignificant buildings. Brixton Hall, too, which is no longer available for public meetings, has caused the Lambeth Borough Council to consider the advisability of the

NOTE FOR THE NEW YEAR!!!

RAYMOND REMOVES
TO
RAYMOND HOUSE

Mr. MATT RAYMOND begs to notify the Kinematograph Trade in general; Proprietors of suitable Exhibiting Properties; and all interested, financially or otherwise in

THE

Picture Business

THAT

THE RAYMOND ANIMATED PICTURE COMPANY, 49 Charing Cross Mansions, Charing Cross Road, W.C., and **RAYMOND'S BIO-TABLEAUX,** 56 Great Queen Street, Kingsway, W.C., will be incorporated under the sole title of

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erection of a public hall in connection with their other municipal buildings in Brixton.

* * *

Why is it that the financial papers give such deadly advice to correspondents who require information regarding kinematograph theatres shares? Here are some cuttings from last week's journals:

"No financial particulars are given concerning the extent or cost of acquiring the sites nor is any estimate or cost of erecting the theatre submitted. Such enterprise can only be regarded as entirely speculative."

"The issue is not substantial enough for the ordinary investor."

"We have seen something already of the manipulation by the promoters of similar undertakings, and advise our readers to keep well away from burning their fingers."

"The venture must be looked upon as entirely speculative."

"From the speculative point of view the enterprise has possibilities, but the shares cannot certainly be recommended as a permanent investment."

"Cinematograph Targets, Ltd., is the kind of financial enterprise which stands up to be shot at."

I have many more extracts of a similar nature, and I feel that the promoters of some of our electric theatres and some of the skating rinks would be wise when drawing up future prospectuses to lay the paint on with a more delicate brush.

* * *

I am glad to see our friend Mr. J. Williamson taking up reins again at Cecil Court where I believe he can be found daily from 10 till 6. Unquestionably Mr. Williamson is a personality in the profession, whose talents stand far better chance in the centre of the industry than if buried at "London-by-the-Sea."

* * *

I saw Mr. Oliver Pike's bird pictures, which have recently been produced by Pathé, put on at the Oxford Music Hall, on Monday night. If an educational subject can go down at the Oxford with applause it is pretty safe to assert that it will meet a big reception at any other entertainment. They were well received but I felt some brief explanatory remarks were needed to make the show perfect, and such would materially add to the value of the films.

* * *

I have had complaints from film makers this week of the difficulty they meet in getting their clients to look at new films. Surely some means could be adopted whereby makers could have their productions examined. It is poor encouragement to those who spend time and money preparing films if probable buyers decline to even look at them.

* * *

I have just heard from a showman who hired a hall which he saw advertised, and signed an agreement for a certain period without even proving that the place was suitable. When he arrived to start business he found it was a disused tin chapel, which would only hold half the number stated. The roof was in such bad repair that the audience got soaked to the skin and their money had to be refunded; the apparatus, curtains, and films were also severely damaged and other troubles presented themselves much to the loss of those who had so foolishly signed the agreement without investigation. I hope this may be a warning to others to see that things are above board before parting or agreeing to part with their money.

* * *

"The Sphere," in dealing with the fact that instead of the Gaumont Company paying to photograph "Mr. Hall Caine at Home," great pressure had to be brought upon the popular novelist before he would consent to the ordeal, suggests that he should pay the Gaumont Company £1,000 to prevent the picture from appearing. They say "Only by this means can he do something to mitigate the tendency to the vulgarisation of the book-making profession." Certainly, if the Gaumont Company obtained their concession without payment they have been extremely fortunate, for I consider they have a popular subject, which should sell well all over the world.

* * *

Last week I referred to information having been sent me with regard to the return of the Kinematograph Bill to the Commons in consequence of amendment by the House of Lords. I had not time to verify the information before our last number, but I now find that the amendments were approved and the Royal assent given to the Bill, which therefore comes into operation on January 1st. Of course, the Bill empowers the Home Secretary to issue regulations for the government of kinematograph shows. It is not at all unusual for regulations under an Act to be considerably delayed in publication, and from what I gather from an inside source the regulations have not yet been framed, but will be evolved from those already in existence amplified by information obtained from the reports of Police Superintendents and from other sources. All this takes time, so I am still of opinion that the showman will have a little longer license before it is possible that the regulations can be circulated and put into force.

* * *

Gaumont's film of the famous Adolph Beck, which I understand is now completely ready for issue, gains in interest from the recent sudden death of the principal figure. Mr. Beck, when I saw him at Chrono House recently, seemed full of health and spirits, and talked of a music hall tour in conjunction with the film of his case prepared by Gaumont's, and now the public will have to rely upon the latter alone for instruction in the intricacies of the case, which brought into existence the present Court of Criminal Appeal. Gaumont's were represented at the funeral, which was quietly carried out on Monday.

* * *

King Leopold of Belgium, who is lying at the point of death at the time of writing, cannot by any stretch of the imagination be regarded as a popular figure with the British public. The memory of his rule in the Congo is too fresh for that. That he is an object of interest, however, goes without saying, and it may not be amiss to point out to showmen that an excellent animated portrait of him is included in the recently issued Gaumont film, "Rulers of all Nations."

* * *

Mr. Alan Williamson is busy on the other side with the "Allefex" sounds machine. This week he paid a flying visit to Chicago, Philadelphia, Buffalo, and Cleveland on behalf of Messrs. Andrews, the sole agents.

* * *

Amidst the turmoil and jealousy of the film trade, it is refreshing to hear of such an amenity as occurred this week. The Clarendon Co., of Croydon, had a good new subject, which they desired the KINEMATOGRAPH WEEKLY to see, and Mr. Landemann, of Nordisk, kindly placed his studio at the disposal of the Clarendon Co. to enable our representative to witness the film put through.

* * *

Last week we had occasion to speak appreciatively of the B. and C. Co.'s subject, "Three-Fingered Kate." This week I was shown at the Film House another subject, in which the same qualities of excellence in staging, customs, etc., are even more prominent. The title of this film, which will be the subject of a special description in our next issue, is "Drowsy Dick's Dream," and illustrates the visions which appear to a tramp who falls asleep in a garden hammock, and in imagination sees himself a monarch blessed with a beauteous Queen, and attended by obsequious courtiers. The costumes are true to the period, and in every other detail this subject deserves to be regarded as a credit to its makers. It will be released on the 22nd instant.

MISCELLANEOUS ADVERTISEMENTS

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TRIP ROUND THE WORLD. I speak 5 languages, and have a certain capital. Would anybody join me as PARTNER in Kinematographic Shows? Small capital required. An Operator, abstainer preferred. Write L. MACGILL, 36 Fitzroy Square, London, W

SITUATIONS VACANT AND WANTED.

CAPTAIN KETTLE, Pianist—Lecturer, at liberty. "His descriptive music and short lecturettes a Novelty," *vide* press. Address—Cherry Tree, Blackburn.

OPERATOR Disengaged, both currents, lime, 12 years' experience. Announcement Slides a speciality. Capable manager. Operator, 104 Gertrude Road, Norwich, Norfolk.

OPERATOR, Disengaged, used to electric light. Good references, abstainer.—J. H. E., Operator, 3 Swithin's Alley, Norwich, Norfolk.

WANTED. A steady, careful, experienced Operator, for permanent picture hall. One who can manage a small electric plant. Salary, £2 per week.—Write with copies of references to Box 13, Kinematograph Weekly, 11 Tottenham Street, London, W.

WANTED Immediately, a first-class experienced Operator, one who understands taking, printing, developing, etc., etc. No experimenters required, only first-class professional men need apply. All particulars first letter. No callers. All letters—Apply, A. & H. Andrews, Pictorial Enterprises, 5 New Compton Street, London, W.C.

AN Artist with spare time and with special knowledge of slide painting, desires work at exceptional prices. Can work up from drawings or descriptions. Best work only. Slides coloured (hand) from 6/- per doz.—Box 33 Kine Office.

OPERATORS requiring situations cannot do better than advertise in the KINEMATOGRAPH AND LANTERN WEEKLY. It is the paper which is read by the whole trade.

WANTED Competent Operator, capable of managing small show in Midlands; good prospects. State salary, experience, etc., to Box 8, Kinematograph Weekly, 11 Tottenham Street, London, W.

APPARATUS & FILMS FOR SALE AND WANTED.

DIRTY FILMS cleaned by A. PERRIN, 24 Church Street, Shaftesbury Avenue, London, who will return same as new in **24 hours**, repairing and cleaning 5/- per 1,000 feet.

CINEMATOGRAPH, Paul Bioscope, with portable stand, high power guyer Jet, all movements, pair needle valves, 4 spools 1,000 ft. Price £11.—H. ROBINSON, 74 George Street, Hulme, Manchester.

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CHEAP and good Films for Hire. State how many feet wanted, and programs will be submitted, on approval, against cash deposit. No scratched Films; all as new, including coloured.—PICTURE HALL, Monk's Road, Lincoln.

WANTED to buy second-hand high-class lantern or cinematograph outfits complete.—Apply. M. KOLAY, 14 Burstock Road, Putney.

SELL or Exchange following films (Pathe's and others), good condition, on approval.—Rugby Football Club, Fatal Necklace, Panoramic View from France, Wife Stays Out, Plastic Dances, Wrestler and Bull, Flowers for Mother's Birthday, Gibelott's Hotel, Blind Man's Dog, Bear and the Sentry, The Poor Mother, The Impatient Customer, Frank's Acrobats, Great French Steeplechase, The Comical Conjurer, The Runaway Van, Poisoned, Foul, The Scales of Justice, The Gay Washerwomen, Tommy Burns v. Gunner Moir, Amphitrite.—TOFT'S CINEMATOGRAPH, Tullamore, King's Coy.

FOR SALE, a good reliable complete Outfit, good reason for selling, also 5,000 feet films, as new, reasonable offer accepted. Bargain to immediate buyer.—Box 14, Kinematograph Weekly, 11 Tottenham Street, London, W.

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WANTED the following Second-hand Films, must be in good condition. One film Women's Life in India; one film Views of Agra; one film Views of Delhi; three films An Extraordinary Journey; one film Hunting the Panthers; one film Invisible Thief (Pathé's). One film The Airship Destroyer (Urban).

CINEMATOGRAPH, Negative Films developed and printed at moderate prices, and prompt despatch, good quality and satisfaction guaranteed. Box 6, Kinematograph Weekly, 11 Tottenham Street, London, W.

SEND for List of Special Up-to-Date Secondhand Films for Sale, including Blackpool Flying films.—WALTURDAW, LTD. 40 Gerrard Street, Shaftesbury Avenue, London, W.

SEND for Our Hire Lists with Scale of Charges. We hire Pathe, Biograph, Vitagraph, and all leading makers' films.—WALTURDAW CO., LTD., 40 Gerrard Street, Shaftesbury Avenue, London, W.

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CLEARANCE SALE of superb collection of Lantern Slides. Life model sets, Travel, Gems of Art, Astronomical, Aborigines, etc. Dissolving effects, Flowers, Statuary, Cathedrals, Dicken's Empty Chair, The Alps at Sunrise, etc. Call and see them.—SANDERS & CO., 71 Shaftesbury Avenue, W.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free.

MISCELLANEOUS.

FILM HIRE, send for lists. We go nap on Pathé, Biograph, Cricks & Martin Edison, and Vitagraph films. 40 other publishers.—WALTURDAW Co., Ltd. 40 Gerrard Street, London, W.

SEND for Second-hand List of Up-to-date Films, published to-day, also list of all the old winners. Prices from ½d. per foot. We can offer you any film advertised at less money than elsewhere, must be cleared to make room for new novelties.—WALTURDAW Co., Ltd., 40 Gerrard Street, London, W.

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SPECIALLY composed for Picture Shows, Drama, etc. Just the thing for Pianists and Musical Directors. Price 1/- nett. Postage 1d.—T. MIDDLETON, 4 Lovaine Place, North Shields. Northumberland.

TO BE SOLD.

A Complete Cinematograph Installation, including portable Aster Engine with dynamo on Trolley. Complete Apparatus by Wrench, Cinephone and all Accessories, together with the following Films:—"First part of Napoleon," and "The Trappers, Colombo." The whole practically new. For price and particulars apply, A. DOBSON, Aster Engineering Co., Ltd., Wembley, Middlesex.

Miscellaneous Advertisements
Continued.

POSTERS, POSTERS, POSTERS,—Make your fronts attractive with our highly coloured Pictures. They "drag" the people into your shows, all sizes and shapes. Sample Parcel 5/- Post free,—Heron & Co, 11 Tottenham Street London, W.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU. **360 Royal** the phone number of THE GAUMONT COY. LTD. Office in Liverpool, where every trade requisite can be obtained for purchase or hire.

SITES. Mr. Dixon Scott, of The Kino, Jarrow, and The Royal Kino, Hebburn, wishes for particulars of any suitable sites, buildings, or going concerns. Address 14 Washington Terrace, North Shields.

DICTAPHONE and all apparatus complete for Sale, cost £35, will take first offer; suit manager of large firm; facilitates correspondence, etc. J. C., Box 10, Kinematograph Weekly, 11 Tottenham Street, London, W.

The *Boston Journal* is the American paper to realise the immense public importance of moving pictures, and I wish some of our English papers of equal standing would follow their example in devoting an entire page to the subject. In their issue of December 3rd the *Journal* has an article entitled "Great Educational Value of Moving Pictures," which occupies the space stated, and which is full of interesting facts and statistics regarding the trade. The statement of Mr. Edison that moving picture theatres will do more than anything else towards the abolition of the saloon is quoted approvingly, and the *Journal* speaks enthusiastically of the attractive fronts and interiors of the theatres, as well as the varied programs of pathetic and amusing subjects shown. The *Journal* does not forget the value of moving pictures in preserving records of our life and costumes for posterity, and instances the interest which will attach a century hence to the pictures of the Hudson-Fulton celebrations.

* * *

One prophecy of the writer will be read with mixed feelings by that section of the trade interested in the actual exhibition of the films to the public. He hazards the prediction that many a home will have its own picture machine on which the proud husband can display to his wife a picture of himself in, say, a procession of his society by simply buying a new film, as he would now an evening paper. That the kinematograph will, to a certain extent, become a private amusement instrument is undoubted, but I do not think showmen need fear a loss of custom from this cause, unless a very sensational fall in the price of films occurs.

* * *

The Art Film idea has, as everybody must have noticed, been spreading very largely in America, and I notice that the Edison Company, who have already one or two well-known American writers providing them with "scenarios," have made an arrangement by which Mr. Richard Harding Davies would allow them exclusive use of his work for moving picture purposes, while Roy Norton will put into pictorial form his world-famous Whistling Sandy stories, and Rex Beach will stage some of his celebrated Alaskan stories. At the same time the Vitagraph Company, whose collaboration with the Rev. Madison Peters, D.D., in the "Life of Moses" was so popular, are arranging their Biblical series in conjunction with this famous scholar, and the "Life of Joseph" and "King David" are already arranged for.

* * *

After colour photography, nothing is being more eagerly sought after by film makers and experimenters than the means of obtaining a stereoscopic relief in the pictures, and judging by a film shown me by Mr. Landmann this week, the Nordisk Company have made an advance upon previous efforts in this direction by their clever system of toning. It is to this that Mr. Landmann ascribes the really remarkable relief obtained in the film in question, which is a travel, to be released early in January, and of a beauty which, apart from this additional attraction, should ensure its success. Much of the picture was obtained from a steamboat, and, of course, stereoscopic effect is more easily obtained in panorama than in a picture where the camera is stationary. But though, naturally, these sections are the best in the film, the stereoscopic effect is notably marked, and under the latter conditions the clearness and solidity of the mountain background being remarkable. I shall return to the film later, but meanwhile advise showmen to look out for its appearance.

German Trade Notes.

The Ernemann projector is installed in a new kinematograph theatre opened this week at Weissenfels.

Diedenhofen rejoices in a new picture theatre of considerable merit, which gave its initial program a day or two ago.

Herr Schwalbe has now opened the Oppelner Central Theatre, and has every prospect of more than usual success.

The Metropol Theatre of Living Pictures is the title of a new establishment at Sorau. Herr E. Mothes is the guiding spirit of the enterprise.

Bielefield rejoices in a newly opened "musical picture" theatre.

The Olympia Theatre at Osnabruck is now in full swing.

A permanent living picture establishment on luxurious lines has been opened at Grossenhain, Saxony, under the title "Reform Kinematograph." The luxurious salon is a feature of this establishment.

Messrs. Brummel & Bergmann on December 8th opened the "Edison" Theatre at Bremerhaven.

The Salon, Cobeln, has changed hands, Herr O. Kussling having transferred his rights to Herr N. Schmidt.

The possibilities of Gottingen in a living picture sense were recently highly extolled by "Der Kinematograph," and the Eden Theatre, which was established as a result, has proved extremely successful.

Weiden rejoices in a new theatre, the Central, Herr Meister being the promoter.

A fire broke out recently, during a Sunday afternoon performance, in the operating box at Herr Lux's theatre, Dusseldorf, but was promptly extinguished. In this town the Society for the Advancement of Kinematography recently gave an interesting demonstration, "Andreas Hofer" being the subject chosen to illustrate the advance in the moving picture art.

DUSSELDORF

DER KINEMATOGRAPH

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The following important Comics will be released next week:—

THE ARTIFICIAL BRIDE - - 360 ft.
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PARIS, December 14th.

More About America.

The views expressed in the WEEKLY's editorial of December 9th, under the title "The Status Quo Maintained." are very favourably commented upon in Paris, by authoritative members of the European delegation just returned from the United States. There does not seem to be any feeling of elation, however, upon the immediate results of the trip, or the chances of immediate success for the "waiting game" the European makers play. Meanwhile we receive with some surprise an item of news which appears to have been circulated in Turin, to the effect that Italy, or at least the manufacturers from that country who went to the U.S., will draw an immediate profit from the expedition. Our contemporary "Lux" states that their participation to the journey aimed mostly "to take the necessary steps in order to be accepted as manufacturers by the powerful Federation of American Renters, representing more than 11,000 shows." This is equivalent to "knocking at the Trust's door," and its meaning is confirmed by a further statement of the same paper, reading as follows, "MM. Sciammengo and Ambrosio have succeeded entirely in their attempt. To what extent their production has been accepted by the Trust it has not been possible to know, but at all events it would be very good news for our Industry, if twenty copies of each subject were to be sold." The paper questions to what extent the Italian negotiators have, besides their own firms, benefited the other Italian producers. What France has to say on the same subject, was very well indicated in the editorial alluded to above. A more daring enterprise may soon be launched on American soil, in European interests, and this, which is considered somewhat risky in certain circles, may soon be heard of as actually under way.

The Alliance v. The Trust.

Or should it be the Alliance and the Trust both versus Foreign Imports? Truly it is not gratifying to see how the Alliance, which carries the hopes and expectations of our countrymen, inclines towards the national protective methods, cuts down the European film importation to the extent of favouring seemingly small and inexperienced manufacturers. This was complained of, in more moderate terms, by the Film Import and Trading Co., who declined to submit to the taxation of 20 dols. on each imported release. "The weakness of the Alliance," according to that Company, "is that it has opened its arms to anybody and everybody who has made a claim that he would manufacture moving pictures in America. There are eighteen of these concerns, and many of them exist only on paper. They have only promised to get out pictures at some future time."

In the Field of Education.

The second step in kinematography will be to use films for the purpose of educating the children and their parents, but the first should be, according to Mr. Hafker's opinion, I believe, to educate the operators and manufacturers to the taking of educational pictures. First in this field, Mr. Hafker is, I think, one of the first to be favoured with an official mission and financial backing. Complaint is heard that the backing is missing in France for any application of pictures to education, and to this certain financially sound people answer: "First show what the kinematograph can do, and do not at first call for money for doing it." Therefore, we tried to hear of Mr. Hafker's impressions, and we soon received some impressions of a number of things in educational kinematography.

Scarcity of Educational Films.

The selection of pictures from the present stuff is very difficult, and more than 90 per cent. of the films which are expected to be good according to their titles have to be abandoned for an imperfect or improper handling of the subject. One of Mr. Hafker's favourite themes is that even expert operators can make very inexpert films of that class, and that the taking of these should not be made without the help of a competent man. Our visits made in Paris with this gentleman has not modified our opinion, that great steps will be made at an early date in the production and in the presentation of these films, mostly those which belong to the class of geographical, ethnographical, and industrial subjects. But it can always be seen that the operator is not an expert in the geographical, ethnographic, and industrial subjects he illustrates, and to the public itself, which lacks the necessary knowledge, comments are often necessary, which should be very clearly provided with and for the films.

Certain travel films, however, are so beautiful that we wished to have a collection made of them, together with an illustrated book of comments written from the notes of the operator, and printed in the form of a booklet.

Is There a Use for Educational Films in France?

To this we answer emphatically "Yes." But if the question is put: "Are there any in use?" we must, with regret, say "No." Paris, indeed, with its magnificent institutions for teaching people of all ages and all classes, should be the experimenting ground of the educational picture! Yet it remains exclusively devoted to the duty of making foolish people forget their tedious lives.

"Dr." Bodie

appears—in the recent Gaumont film of his performance—this week at Dunfermline, West Hartlepool, and Jarrow among other places.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Carbon Slides.

S. S. (Norwich).—Carbon slides need not all be of the same tone, you can have practically any tone or colour you like.

Polyopticon.

JAS. BRICE.—The Polyopticon is merely another name for what is commonly termed "the opaque lantern." Opaque objects are lighted from either one or both sides, and the projection lens is situated immediately in front of the object. An object should not be left in too long as it will soon heat up.

Pure Hydrogen.

EXPERIMENTER (E.C.).—One part of sulphuric acid should be carefully added to five parts of water, but under no circumstances should the water be poured into the acid. Into a lead retort or generator place some granulated zinc and pour the acid solution on this. It can be purified by allowing it to bubble up through water in a "wash bottle."

Kinematograph Chain.

FAVOR (Dulwich).—If the chain is of the ordinary bent wire type a new one would be preferable to using the pliers in correcting it, but if of the general "cycle" pattern, flex each link between the fingers when it is off the machine and apply a mere speck of oil at any part which happens to be stiff. Would a small jockey wheel aid in keeping the chain from jumping? Such could be added without much trouble.

Condenser and Slides.

ROBT. WELGRAVE.—Place the condenser flat on the table, and on this lay one of the slides. If the opening or mat of the slides lies well within the outside edges of the condenser, then it should be suitable as regards its diameter, provided of course, that the slide carrier is placed close to the condenser. With the average run of slide mats, the condenser requires to be four inches in diameter. In the case of kinematographic film the picture is some considerable distance from the condenser, and as the rays from it converge towards the objective this is placed at such a distance that the rays of light pass through. In the same manner if you were using an ordinary slide with a special mat of, say, 2 inches opening, then it would be an advantage to place it a little in front of the condenser. In connection with scientific projection special lanterns are made in which the slide stage is capable of adjustment.

Eye-ache at Kinematograph Show.

DISGUSTED (Portsmouth) writes to complain that when he was on a visit to London he visited a shop show, and owing to the small size of the auditorium and large size of picture projected it was positive torture to see and follow the pictures. The old rule with regard to stationary pictures was that the nearest seat to the screen should be distant at least one diameter and a quarter of the projected picture, and even with a still picture this is rather too close. Some time ago we were in a small-dimension show, and just to test the matter took a seat in the front row, which was about three feet from the screen, on which was projected (about) a six foot picture. Needless to say, a few minutes of it was enough. At such close quarters certain projections appear to have a very severe movement which taxes the eyes very much, whereas the same when seen from the back of the hall appears fine and steady. Seeing that strict regulations pertaining to places of entertainment are being laid down it would not be a bad idea to specify the number of diameters of the projected picture at which the nearest seat should be placed; this would apply specially to the shop shows which are largely patronised by school children and to whose eyes it would be a great strain to try and follow the movements of a moving picture at too close a range.

Seating Capacity of Hall.

O. G. (Battersea).—The contemplated hall being about eighty feet long and about forty feet wide should be able to seat about five hundred and fifty people, leaving the necessary space for gangways. The seating space for each person, according to the regulations should be not less than 24 inches deep and 18 inches wide, and the necessary space between the respective rows should be at least 12 inches when measured in perpendicular between the back of one row and the front of the next.

Acetylene Gas.

GAZETT (Glenflesh).—Acetylene gas would not be a suitable illuminant for moving pictures in a hall 25 feet long, why not use the limelight? With animated pictures the light is shut off from the screen at very quick intervals, hence a stronger light than acetylene is required. With regard to steady, or still pictures, you might manage with acetylene provided you do not intend projecting too large a disc. Several firms supply generators for use with the lantern, amongst them being Messrs. Moss & Son, of Birmingham, Messrs. Butcher & Son, Ltd., Farringdon Avenue, London, and Messrs. Tyler, Ltd., Aston, Birmingham. These are suitable for use with (say) three burners, and this will give an illumination considerably ahead of an oil lamp.

Group in Kinematograph Film.

ASSISTANCE WANTED (Southampton).—Seeing it is impossible to get the members all present again, you need not despair of including them in the story, etc., illustrated by your film. Seeing you have a clear still picture of the complete group, just stick it up in a good light and expose ten or more feet of film on it, and join it in with the ordinary film where you consider it most suitable. In a kinematograph film of a group one expects to see a slight movement on the part of the sitters, but in this case it may not be noticed, besides it is the only choice you have of including it. It is not uncommon to kinematograph a still picture when it is desirable to include a subject which cannot otherwise be obtained.

Kinematograph Songs.

GEO. H. WEBSTER.—Song films are made in a totally different manner to that which you surmise, and although it is made to appear that the actors are actually doing the vocal part they are only "mouthing" it and adding gestures suitable for the occasion. To start with, good singers are engaged to sing into one of the various kinds of talking machines and when this record is obtained that is all they have to do with the matter. Next comes the general stage arrangement and scenery, this, however, may be an actual outside scene if preferred. The actors must be thoroughly conversant with the words and must perforce have one or two rehearsals whilst the phonograph is supplying the music department so that the general action be suitable. This having been thoroughly understood the picture is taken whilst the phonograph is going. It is thus the duty of the actors to repeat the words practically along with the phonograph, or if requisite sing them; and when a high note is being sung on the phonograph the actor (who is thus supposed to be singing) must, of course "stretch his neck" after the usual style of one singing a high note. In like style all the little mannerisms pertaining to singing must be strictly carried out. This having all been successfully achieved it only remains to synchronize the action shown on the film with the song or words given out by the phonograph, by any of the well known methods, when the illusion is complete. In the case you mention where the actor opened his mouth wide and the sound came a few seconds too late this was simply a matter of want of proper synchronization in the coupling of the two machines or perhaps the actor himself was a little premature in his actions during the taking of the picture.

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You could not have a better film than

THE CHRISTMAS MIRACLE

This subject will be released on DECEMBER 29th, and a full description will appear in this paper later. We recommend an immediate request for the subject, however, in order to make sure of obtaining it in time for the Christmas bill.

Length 635 feet. **Price £10 11 8.**

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A Full Description of each Subject will be sent on application.

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A new departure is always looked at critically, which is quite as it should be, but when a new proposition is placed before a business already doing well upon the old lines, it is seldom even criticised.

Our venture in putting out films of our own production for hire only, has met with a better reception than we anticipated. Following the modern method of advertising, "the pavement in front of our office is hot from the rushing feet of telegraph boys, our letter box is crammed every morning, and we are seriously contemplating renting the whole of Cecil Court."

The following two letters are not "modern"—

Alexandra Hall, Higher Eanam, Blackburn.

December 13th, 1909.

Dear Sir,

Enclose please find cheque for hire of "Brighton Aquarium" film which came safely to hand at noon to-day. It is excellent and a worthy successor to "Peeps into Nature's Realm" I and II issued earlier in the year. The picture-loving public require more films of this kind. I congratulate you on the result of your enterprise.

Yours faithfully,
Pendleton-Smith & Co.,
Richard Smith,
Manager.

Elephant Electric Theatre, London Road, S.E.

Dear Sir, "BRIGHTON AQUARIUM"

I have the pleasure of informing you that the above was shown here to-day and at once became very popular—of course especially so with the children. I saw your announcement in the Kinematograph Weekly and the New Film Hiring Co., supplied me with the film in good time. The all-round excellence is very striking and fully bears out the description.

Yours truly,
H. B. Oldham,
Lessee.

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FOOLSHEAD STEALS A CARPET 300 feet. ‖ **An Episode of Napoleon's War with Spain** 775 feet.

No Programme should be without one or two of the above films.
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PICTURESQUE — ROMANTIC — THRILLING. A story of love, paternal affection. Inquisition; Suspicion—Torture—Examination and Freedom. Realistic—Every picture tells its tale—**A Grand Subject.**

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A comic motion picture sketch, with effects unusual and unsurpassed, humorous duels with eggs, with wooden swords and with hose pipes.

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Controversy waxes furious over this game in U.S.A. The casualties during the current year are 33 deaths and many injuries. British opinion is decidedly adverse, but KINETO portrays events as they happen.

THEREFORE, IN THIS KINETO SERIES OF THE GREAT STRUGGLE BETWEEN THE U.S. ARMY WEST POINT CADETS *V.* YALE UNIVERSITY, A TYPICAL AMERICAN MATCH IS KINEMATOGRAPHED.

Played on October 16th, 1909. Yale won, 19 to 0. : : : Every point scored is clearly depicted. : : :

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TELEGRAMS "KINETONIA-LONDON" TELEPHONE · 6730 CENTRAL

NEW YORK, DECEMBER 6TH, 1909.

There still seems to be confusion as to who has the American agency for certain foreign films. The Independent American trade has listened to so many conflicting claims on this point that it will henceforth put its faith only in the one who can actually deliver the goods. Charles Bournan, Adam Kessel, junr., and Louis Berstein, now claim, as against the Film Import and Trading Company, to hold the American agency for Itala and Ambrosio. The Film Import and Trading Company, however, claims to have exclusive contracts with these two firms for the next three years. The latter company is apparently delivering the goods in question at the present date. The uncertainty caused by the conflicting claims, however, cannot help but work injury to the Independent trade. It looks almost as though the European makers would have to organise and establish definite agencies before the American Independents can work harmoniously.

The National Board of Censors and the Motion Picture Patents Company have clashed. It was early assumed by the Board of Censors that not only were their standards of taste and morality superior to those of the manufacturers (which was probably true at the time) but that, being members of the ostentatiously high-browed classes, their artistic skill was also easily superior to that of the manufacturers. The latter supposition was, of course, always absurd; certainly, now it is laughable. Nevertheless, the Board of Censors have persisted in "butting in" on the artistic side of the business and has not only criticised and made comparisons on purely artistic points, but have condescendingly offered suggestions to the manufacturers as to what could be accomplished with certain plots if properly handled, *i.e.*, handled with such skill as persons of their high-browed type could readily display. Criticism of this sort has recently gone so far that the Patents Company has refused to submit its films to the Board of Censors for approval.

The whole matter is unfortunate. In the first place the National Board of Censors is needed by the manufacturers. It prevents the temporary success of unscrupulous makers who are willing to traffic in the vulgar and sensational. In the second place it places the trade as a whole upon a firm moral basis, and makes for permanence in this respect. In the third place it forstalls the necessity of local Boards of Censorship with their disastrous variations of opinion. The National Board of Censors has done good, and it is to be hoped that the personal vanity of some of its shallower members will not force its criticisms out of their legitimate field and thus defeat the very purposes for which the Board was organised. Other countries organising Boards of Censorship can profit by the experience through which the American Board is now passing!

That the Patents Company is not discouraged by a single unfavourable decision is evidenced by the recently commenced litigation against the "Pontograph," an Independent manufacturing corporation which is about ready to begin regular releases. The suit is one for injunction based on infringement of camera patents owned by the Patents Company.

The Independents have apparently triumphed over the Patents Company in the matter of handling the Films D'Art, which have hitherto been available only to Licensed exchanges. The Powers Company, an Independent company, now announce that they have the exclusive agency for all such Films D'Art. The precise status of matters is probably not clear to the mass of the American trade, but those who claim to be informed, state that the contract of the Powers Company is only a shell, that he Societe des Films d'Art, with which the Powers Company has made its contract, is practically inactive, and that such prestige as these films have had, was due more to their being produced by Pathé Freres than from their connection with the Société.

The new York trade is eagerly awaiting the coming Saturday night, when it will have its first opportunity of witnessing "Kinemacolor," at Madison Square Gardens. The very best informed of the American trade know little or nothing about the process. No event can possibly have the importance that the discovery of practical colour-motion-picture-photography would have. The possibility of motion pictures passing as a fad would be regarded as entirely removed if such a process can be demonstrated. The discovery will be for the good of the trade, regardless of who gets the direct financial returns.

The hold which the moving picture has on the American public becomes stronger every day. As a demonstration of this fact, it may be noted that this form of art is making its way into the phraseology of the day. For example, six months ago if one person told another that such and such a lamentable event had occurred, the answer would have been, "My, but that is a sad story." To-day, however, if the listener is up to date, he replies, "My, but that makes a sad moving picture." Humorous as this may seem, it nevertheless demonstrates that the stories and the literature of the masses are now no longer merely printed stories and literature, but that they are even more largely the stories and literature of the motion picture theatre.

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Selig Films.

***Release 22nd Dec.* (*Wednesday*).**

Selig's great Artic Melodrama

Lost in Siberia

Length 785 ft.

***Release 22nd Dec.* (*Wednesday*).**

Selig's latest Comedy

Bear and Forbear

This means a great laugh. Length 180 ft.

***Release 25th Dec.* (*Saturday*).**

The greatest War Picture ever produced

Briton and Boer

This is a great feature film. Length 1000 ft.

Lubin Films

***Release 18th Dec.* (*Saturday*).**

A Lesson in Palmestry

Lubin's latest Serio-Comic. Length 405 ft.

***Release 25th Dec.* (*Saturday*).**

Let Bygones be Bygones

A Thrilling Drama. Length 845 ft.

For Love's Sweet Sake

Serio-Comic. Length 775 ft.

BIOGRAPH FILMS

***Release 18th Dec.* (*Saturday*).**

The Restoration

A doctor's plan to retrieve a shattered mind. This is a dramatic subject of great interest. Length 964 ft.

***Release 22nd Dec.* (*Wednesday*).**

The Light that Came

Romance of a Blind Musician.

Dramatic. Length 998 ft.

Full description of the above subjects will be found in another part of this publication.

Shall we put you on our mailing list. We will send Showmen a sample of our coloured posters, if they will send us the name of their renting house.

"CURTAINYLINE" Improves your picture 100 %. Full particulars on application.

Head Office:—6 City Road, London. E.C.

Itala Co.'s Good Military Picture.

The career of Napoleon, already drawn upon freely by film makers, is seen to be still fertile by the admirably staged subject which the Itala Company issue this week, under the title of "An Episode of Napoleon's War With Spain." Whether the episode is actually historical or not, the film shows admirable workmanship in its portrayal of Napoleon in one of these fits of magnanimity, which his admirers believe to have not infrequently visited the great soldier. The Itala have such a reputation for finished staging that it is hardly necessary perhaps to say that the scenes are one and all powerfully presented, but one is worthy of special praise, and is further alluded to below. The acting shows an admirably trained caste at its best, and the peasant boy, who plays so prominent a part in the plot is particularly well personated.

THE TRIUMPHANT ENTRY OF NAPOLEON.

In the opening scene a Spanish peasant, disregarding his wife's entreaties, is joining a body of soldiers who are ineffectively opposing the triumphant march of the Corsican, and leads them to a strong position on a hill top. Neither the strength of the position, however, nor the desperate valour of the troops, avail against Napoleon's men, who are seen bursting into the trenches. After this is a fine scene, in which the peasant, the sole survivor of the defending band, fires the last cannon at the approaching foe before staggering away with the beloved Spanish flag in his grasp, which he wraps round his wounded arm after a brief rest at a neighbouring stream.

Napoleon enters the village in triumph, while the wounded man staggers to his cottage, and is hidden in a cupboard as some French soldiers enter. The officer tries to force the terror-stricken wife to drink to the Emperor, and on her refusal, grasps her, and attempts to carry the cup to her lips. Her cries prove too much for the husband. A fine scene shows him confined in the cupboard, raging at his helplessness, and at last he breaks out and pushes the insolent officer away. Both man and woman are dragged off to the camp, where an officer, hearing of what he deems their treachery, sentences them to death. They are bound and led out for execution.

Meanwhile the boy, cleverly evading the sentries, has fearlessly made his way to the place in the market square where Napoleon (a very good Napoleon, by the way) is seated before a fire studying maps of the district. The great commander listens patiently to the child's story (very vividly shown in gesture by the young actor) and accompanies him to the execution ground, just in time to stop the order to fire. The couple are freed, and with their child are led by Napoleon back to his original place in the midst of his staff, where their story is listened to, and the insolent officer reprimanded. The grateful peasants are about to return to their home, when the flag on the man's arm catches Napoleon's eye. He angrily snatches it off, pours out a volley of angry questions, and for a time seems about to recall his pardon, but at last realises the intense patriotism which has prompted the peasant, and dismissing him, turns once again to his maps.

In every particular, realism is not only aimed at, but secured. A large number of actors were required for the soldiers, peasants, etc., appearing in the various scenes, and it is the highest tribute that could be paid to the Itala Co. to say that these support their various parts with the same credit as the principals.

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COMPETITORS'
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And many others whom we shall mention in due course. These gentlemen are all well-known, respected and recognised exhibitors, their unanimous and candid opinion being that the

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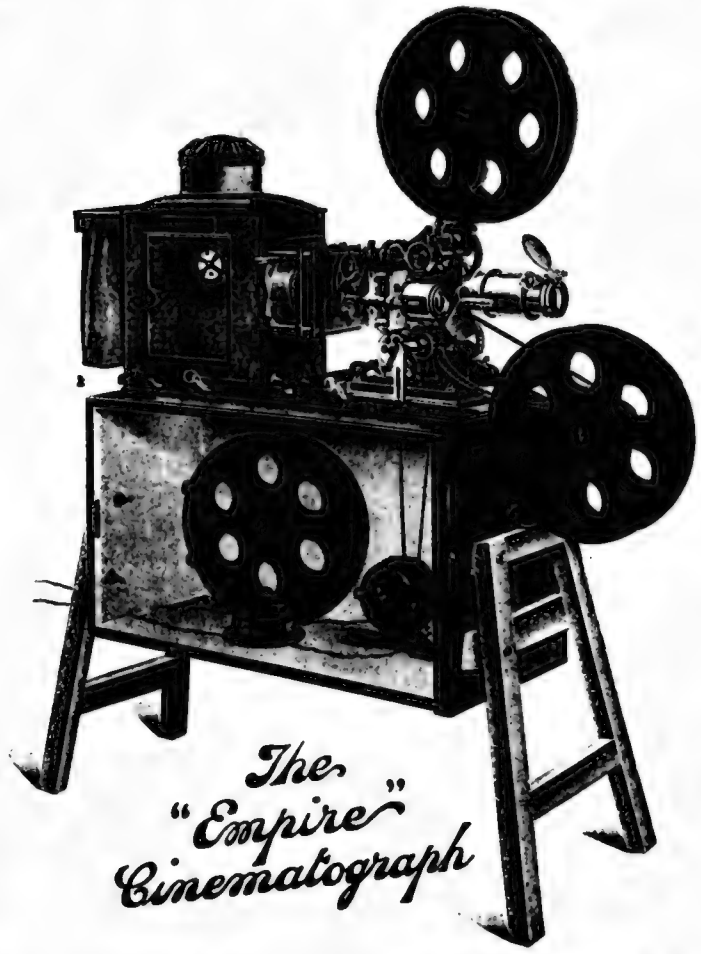
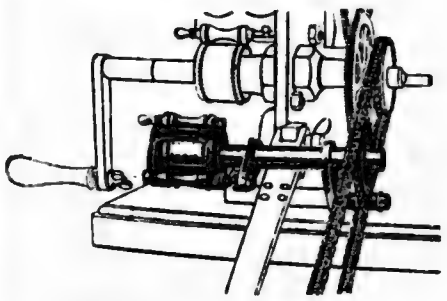
'Phone: 9488 Gerrard. 'Grams: "Andreora, London."

Messrs. Butcher & Sons' Latest Kinematograph.

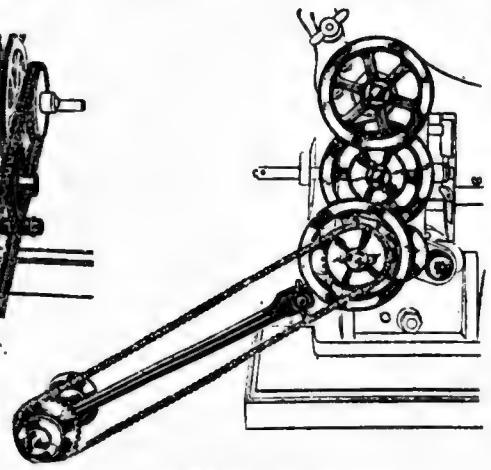
Messrs. W. Butcher & Sons, Ltd., of Farringdon Avenue, E.C., have made some remarkable improvements to their Model No. 2 "Empire" kinematograph. These improvements have been the result of extensive experimental work and they are satisfied that the machine they have now placed on the market is the most perfect projector ever submitted to the trade.



One of the principal improvements effected relates to a new system of gearing, giving the machine great durability and practically removing all necessity for repairs and replacements for a considerable length of time. Whereas their previous models, and also most of the machines of the "dog" principle at present on the market, are fitted with a ½-inch dog gear, the new "Empire" model is fitted with a "dog" gear wheel 1 inch in diameter, an important improvement difficult to over estimate.



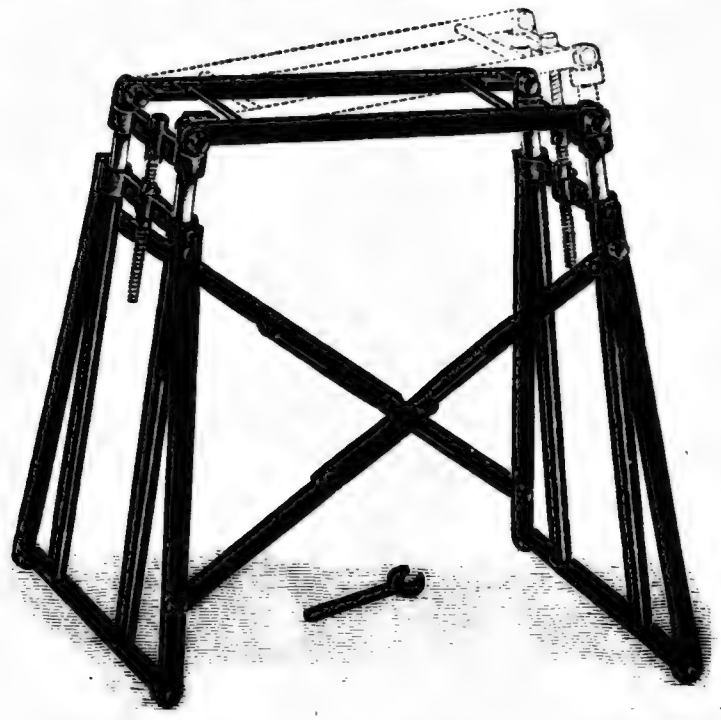
ADDITIONAL TAKE UP SPROCKET.



THE METHOD OF GEARING.

The machine is fitted with their new Patent Safety Cut-off which was demonstrated whilst in its experimental stages with so much success at the London Hippodrome in December, 1908. The action of this shutter differs in an important degree from the ordinary safety cut-off, inasmuch that its action is dependent on and controlled by the film itself. Immediately a break occurs in the film during an exhibition the safety shutter drops before the operator has even time to stop his machine. It will be known that the action of the ordinary cut-off depends upon the machine being brought to a standstill, and the advantages therefore of this new cut-off will be obvious to all, reducing the risk of the film firing in the gate not to a minimum, but to an impossibility. Messrs. W. Butcher & Sons, Ltd., have been granted a complete patent on this cut-off, and it will be fitted only to their own machines.

Another improvement effected which will appeal to all exhibitors who value the life of their films is in the gate. A new form of spring has been fitted, giving great steadiness



THE KINEMATOGRAPH IRON STAND (ADJUSTABLE).

of projection combined with little wear on the film. The rewinding gear has also been improved, a steel chain driving the bottom spool through a friction drive. The tension of same is adjustable according to the desires of the operator. If the exhibitor wishes, the machine can be fitted with a third or additional sprocket, which in the opinion of most experts tends to further increase the steadiness of projection by relieving the bottom sprocket of all strain. Among other noteworthy features of Butcher's Empire machine is a re-winding arm designed to take the place of the ordinary top arm. This enables the operator to quickly re-wind his films after an exhibition, without removing the spools. The whole machine, illustrations of which we give, is a splendid example of first-class British workmanship.

Messrs. W. Butcher and Sons, Ltd., inform us that orders for this model No. 2 "Empire" machine are being largely booked for Germany and South Africa, whilst it is also selling well in Australia, New Zealand, Canada, America, China, and India. It goes without saying, of course, that the demand in the United Kingdom is also great.

Many of the principal halls are already using the earlier

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			Feet.
Released Dec. 22nd	Sappho, a Grecian Story (Meester)	dramatic	695
	Out With It (Meester)	comic	346
	Tommy Lad (Walturdaw)	dramatic	560
	The Valley of the Visp, Switzerland (Welt)	travel	350
	The Story of a Cigar (Welt)	industrial	425
Released Dec. 31st	Spartacus (The Last of the Gladiators)	spectacular	1,415
	Winter Amusement in the Grundwald	travel	220
	Little Detective	dramatic	820
	A Desperate Remedy	comic	600
Released Jan. 5th	John the Baptist (Biblical Story)		880
	Almost an Accident		520

Price - - - Fourpence per foot.

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models, whilst large orders are on hand for the immediate installation of the new model in some of the most important picture palaces now opening.

The remaining illustration is that of the new "Empire" stand. It can be tilted to any angle, whilst losing none of its rigidity, and it can be adjusted at any position in the easiest possible manner.

This firm have also an excellent portable fire and smoke proof iron operating house built of thin sheet steel. Each side is folded for packing, making five pieces only for travelling. The shutters are adjustable, allowing the operator to use the minimum aperture when necessary. The sides are interchangeable so that the door can be placed either at the side or in the front.

To refer in detail to all the trade accessories to be found at "Camera House" would exhaust the space at our command. For instance, they have revolving tinters, motors and speed regulators, auto-convertors, film measuring machines, printing and perforating machines, and fire proof spool boxes.

Our notice of such a reputable firm as Messrs. Butchers' would not be complete without a reference to the Hire Department. They are particularly careful in the selection of their film subjects, inspecting every film published, and adding the best from all. Their service supplies many of the leading music hall circuits throughout the country, whilst their purchases weekly enable them to meet the demands of the popular picture palaces of London and the Provinces. The capital put into the film hire branch of their business alone is enormous, and it is only such well established houses as Messrs. Butcher that can cope with the phenomenal requirements of the large exhibiting syndicates of the times. Notwithstanding the extremely large circuits and palaces that they supply, the occasional and touring exhibitors receive equally careful attention. They refrain at all times from any attempts at cutting prices, realising that an efficient film hire supply, satisfying the exhibitors, can only be successful by adhering rigidly to a fair price.

Showmen and others visiting London should certainly pay Camera House a visit, where we are sure they will be interested in the various branches of the kinematograph trade, and receive that courteous attention, which is extended to all clients, new and old, whether immediate purchasers or not.

The Kine in Western Canada.

(By Our Correspondent.)

Western Canada comprises four provinces in which there are about seventy-five straight moving picture shows and some forty vaudeville houses which include films as part of their programs. Films are rented through four agencies at Winnipeg and two at Vancouver. About an average of one new film is bought each month by the six agencies, the others in supply being brought west after being used several weeks, more or less, in Eastern Canada. On account of time lost in several thousand miles transportation, eastern agencies won't rent to the west, and western agencies while cutting rates and quibbling in competition fail to buy new. Of course, there are exceptions, as, for instance, the manager of one agency at Winnipeg had the Johnson-Ketchell fight and the Canadian Military subjects mentioned in your journal of October 7th. An inquiry as to rental received information that the manager was away from his office exhibiting these reels in larger towns and theatres on a percentage of receipt basis. After he was through making money, the ordinary show manager may expect an offer of rental. But all exchanges are not, nor is his, always so.

Your contributor in September 9th issue gives us an undeserved black eye. We hear travellers commenting every week that shows here are equal to any in the States, and fully up to any average that anyone could expect. I am almost inclined to dub your contributor a "sore head." The quality of films is all the improvement that could be desired, for that is poor on the average. I myself showed over four hundred reels last year, two of which have been English. Most of the reels are of American manufacture, though Pathé has a representative rental agency in Canada, who have to buy to keep the agency and so shove the French subjects in wherever possible. Two English reels out of a year's renting. Think of it! And Canada a British Empire component!

A representative of the Urban Trading Company took several thousand feet of views in Western Canada last summer. I have been trying to buy and import some of this direct to myself, but they wrote me they have been too busy to publish. I am waiting patiently hoping to be allowed to buy something.

The operating rooms of all moving picture theatres here must be metal or fire-proof. All machines must have fire-magazines and there is a law that the buildings must be of brick or incombustible material. No licenses will be granted to any new places not complying strictly with the law, which includes wide aisles, rear and front exits, etc. They have not gone so far as to compel hiring a policeman, fireman, and telephone, *a la* Sheffield. The usual license is £20 per year for a theatre seating three hundred people. The usual moving picture show in Western Canada is three reels and an illustrated song for 10 cents in larger towns towns—15 cents in smaller towns—programs running for two or three days. No Sunday shows are allowed in Canada.

A representative of the Edison Manufacturing Company recently covered this country and his printed list of questions were fifty-three, if I remember righty, on each individual picture show. There were two omitted, however—two very important ones—the age and competency of the average operator. The replies to these two, in all the Western Canada shows would make some people open their eyes. The representative was somewhat surprised (and possibly pleased) to ascertain that in four houses in which the writer was interested were four Edison machines—and this is no free advertisement either—it was a coincidence.

It is surprising, however, to note the increasing population through emigration each month in these provinces, and the number of picture houses opened each month. And it is, perhaps, equally surprising to note the large percentage which remain permanently open for business day by day. There is plenty of field for a representation of the better quality of English film. I have inquiries nearly every week as to some English subject, but the rental exchange seems very weak as to the supply. Do the English makers make the best of their opportunity to supply subjects to their Colonies? From my experience they are certainly "found wanting" in this direction.

KINEMATOGRAPHS AND FILMS.

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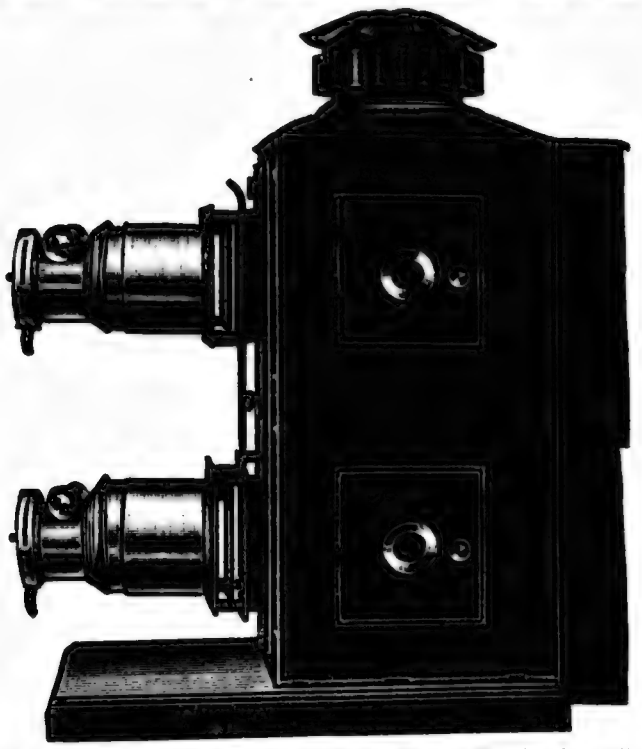

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AUSTRALIAN JOTTINGS.

(From Our Own Correspondents in Melbourne and Sydney).

MELBOURNE.

Kinematograph enterprises, as I mentioned in my previous letter, are springing up on all sides, and now there are approximately about one hundred different shows with moving pictures for principal attraction. The weather has been warm, and open-air entertainments have reaped good benefit. As far as the theatres and halls are concerned the result has not been so satisfactory. West's Pictures hold pride of place amongst similar shows, the public here being conservative, and, as for two years continuously this firm has given their patrons the best of programs, they don't waver in their allegiance to their old love; in fact, the manager tells me that only last week the business in Melbourne was £100 in excess of the corresponding week of the previous year, and at that time there was no opposition, and judging by the attendances at all the shows I visited I can quite believe him.

Regarding King's Pictures in Olympia, I must say the public support has been far and away below what I expected. The plant is a very fine one, a 50 horse suction gas engine driving the dynamos and lighting the building, projection of picture 135 feet, with good responsible managers and operators. Yet the houses since their opening on Saturday week last have been meagre, although Harrington's have supplied them with a fine up-to-date program with weekly change. The only reason I can suggest for this poor business is that this city cannot support so many amusement enterprises.

J. & N. Tait have a fine building indeed, and their audiences are not slow at appreciating the enterprise and keen-sighted efforts of the proprietors. Some good films have passed through their almost flickerless machine. They are well to the front.

Empire Pictures in the Athenæum, under the management of Messrs. Tait, and doing well as an auxiliary, uphold the name of the hall in which they are shown.

King's Pictures opened without a hitch at the Olympia, and continue to be a power to be reckoned with. It is a unique position—three big shows within pistol shot of one another.

Sculthorpe's Pictures are responding to the call of summer, and are entertaining their Patrons in a right royal fashion nightly. A fine film of the Melbourne Cup, taken by their own operator, is being exhibited to excited audiences.

The Avenue Bioscope Company are warming up as the summer advances. The warmer, the better for them. Lads and lasses of all ages (!) are to be seen dividing their attention between the opposite sex and the pictures, at the same time enjoying the cool breezes of the evening under the open heavens.

Alex. Gunn & Sons have more calls than they can cater for at present, and are redoubling their energies to disappoint as few as possible. The proprietors know good pictures when they see them, and have no hesitation in rejecting "faults." This being so they cannot fail to forge ahead.

SYDNEY.

The greatest business this last week has been The Glaciarium with West's Pictures. They showed, for a Colonial production, a really splendid picture of the Melbourne Cup, a horse race run on Tuesday, November 2nd. The negative was sent over here from Melbourne by the express, and shown on the following night, smart work for young Australia.

The Lyceum, with Spencer's Pictures, always an excellent entertainment, continues to do good solid business. Besides showing, Spencer does a very large business in hiring, while of course Harrington & Co. are another big firm, who do nothing else but sell or hire films, not being exhibitors, but their weekly output is enormous.

The Bijou Theatre is having a good share of public money, and the Colonial Theatre still runs an in and out show from 11 a.m. to 11 p.m., at very cheap prices.

There is one element affecting the city halls just now that was not foreseen by their proprietors, and that is the rise of the outdoor show. It has come to stay, and to make the public stay too—at the suburban shows. The pictures are practically as good and the entertainment is no different, while the luxury of open air on a warm night is irresistible. As showing the strength of these shows in one suburb, Balmain, there are six in full blast. Well, it is all the better for trade, for when people get the habit of seeing the pictures, especially the splendid things now coming out, they must go again and again. There's nothing to stand up against the high class moving picture in the way of entertainment. I'm sure of it.

The Victoria Hall opened last Saturday night to a splendid audience, delighted with the new building and program.

The new Colonial Picture Palace, worked on the American all day show idea, has caught on here. Prices 1d. and 3d.

The Vitagraph film, "Washington under British and American Flag," has certainly been a great success here. Only four copies came, and showmen are simply begging them in turn. It is a fine production, and well worth patronage.

Pathé's natural colour films also in demand. Public always did and will like colour.

BRISBANE.

King's Pictures, Lyceum Hall, are still going strong, in spite of the slack season just before the Christmas rush. The "Melbourne Cup" film is the main draw just now.

West's Pictures, Centennial Hall, have had a good week with "Shackleton's Dash for the South Pole," now replaced by the "Melbourne Cup." A host of other first class films keep the show in the first rank, and big things will be done when they get their new building.

Bert Ire's Electric Biograph Company.—This is a young company, with an old head. That is, old in experience. If they continue the show they are giving now, they can be sure of keeping first place in the esteem of the "open air show" loving public.

The London Biograph, another good continental show, keep things lively at Dutton Park, where good music is one of the items.

PERTH.

Since opening 79 weeks ago, West's pictures have made great strides, and to-day are permanently established in Perth, Freemantle, and Kalgoorlie, with a country circuit extending over Bunbury, Collie, Katanning, York, Northam, and Midland Junction. Business is good and keeps well abreast of the times, both in metropolitan towns and on the country tour. During the last three weeks two local pictures of importance to West Australians have been drawing attention here, the first being the Perth to Freemantle and back Marathon Race—first in Western Australia wherein 56 competitors started—the winner, Chas. Hildebrandt, covering the distance, 26 miles 385 yards in five seconds inside three hours. The second film showing the principal events of the Western Australia Royal Show (1909) held at Claremont November 2nd to 6th. The films were kinematographed by Mr. Finlay, operator, and have been eulogized by one and all—the pictures are bright, clear, and attractive, being 350 and 475 feet respectively.

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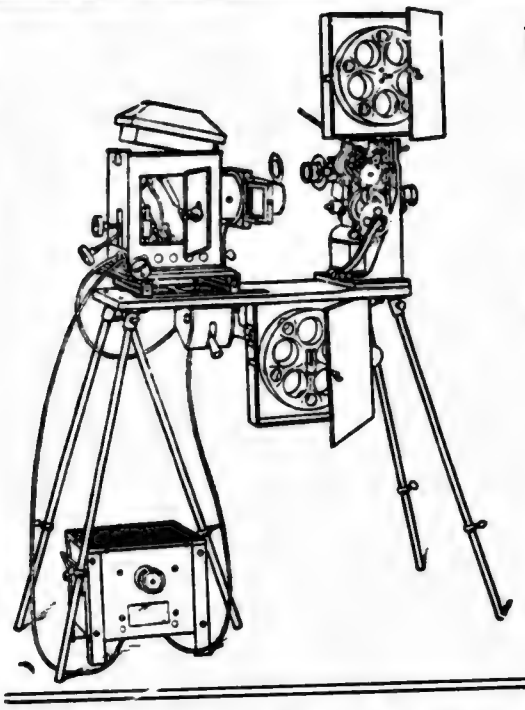

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Educational Kinematography.

ENGLAND AND GERMANY TOGETHER ON A WAY TO PERFECTION.

Having been asked to supply articles on kinematographic affairs in Germany for the KINEMATOGRAPH WEEKLY, I feel I could not better begin than by writing on the purpose of my present visit to London.

I wish to first state that I have attained my object, which was to negotiate with a number of houses in England and France for films suitable for educational purposes. This was chiefly done through Urbanora House, whose store of educational and geographical subjects I found admirably large. My requirements, however, were so novel, and their accomplishment required so much labour and patience, that I am grateful to this house and its staff for their painstaking endeavours. You will be surprised to hear that Mr. de Frenes, one of the globe-trotting expert photographers of Urbanora House, spent nearly seven days with me in choosing about two thousand feet of films out of some ten thousand negatives for the composition of our intended German propaganda, "The Face of the Earth." Mr. Clegg also assisted in the work by his able counsel, and he said that such composition had been his dream for the last three years. If these prove a success for the educational purpose of our society, Bild und Wort (Picture and Word)—a German society for perfecting kinematography for educational purposes—I hope it will also prove the same for the general manager, Mr. Guest, who, in the absence of Mr. Urban, kindly testified to the exceptional nature of the work, though, doubtless, it is at the moment more expensive than profitable.

I hope the laborious and perhaps unprofitable days of those makers who have featured educational subjects will mark the beginning of a new era in the adaptation of living pictures to education, and this should prove the ideal of yourselves and all serious-minded experts. After years of searching for the right way and experiments, we have come to the following principles of adaptation :—

(1) *Films for schools and public education should not be taken without the assistance of educational experts.*

(2) They must be able to gauge every composition wanted for special purposes *so that they do not bewilder the audience but provide the lesson or, in public lectures, the spoken word.*

(3) They must *last long enough to enable the audience to get a comprehensive and clear impression of the subject shown.*

Detailed descriptions of the single subjects shown in each part of the film as well as an account of their general character and matter suitable for brief accompanying lectures should be elaborated even in taking the photograph by the lecturer himself, as naturally the operator-expert is too much engaged in his own departmental work to take copious notes. To this end, for accuracy and perfection, it is, to my mind, a *sine qua non* that every expert securing scenes of unusual and exceptional interest in foreign countries should be accompanied by an educated assistant observer qualified to write up in detail every subject he secures.

There should also be an organisation for purchasing them, adapted to the practical, financial, and technical conditions of schools, clubs, laboratories, private lectures, and public institutions, as well as to kinematograph theatres. At the same time the market must be so organised as to satisfy the demands of the maker of these expensive films.

This can only be obtained by noble-minded film makers under the disinterested assistance of an International popular society. That is the idea under which my society was founded, in April, 1909.

"Kinematography" means the union of all projectional work, sound recording, etc. We began our work in and for Germany, but are already co-operating with educational circles in Scandinavia. I have been told that you are formulating an institute in London similar to the Berlin Urania Theatre, having the assistance of authorities on art, government, and science. Like necessities lead to like means; our society will be delighted to assist in such an undertaking and our wishes will be to work in accord with this institute. This will be an international necessity if the London society will not desire educational films of any particular composition, as their manufacture will only pay or profit a firm if such films have a world-wide demand.

I may be allowed, perhaps, to say a few words on our German society. It has its seat in Dresden. The board of directors and managing committee (Geschafton Ausschnss) is composed impartially of teachers of high and low schools, Protestant and Catholic clergymen, scientific and artistic experts, lawyers, and professional men. I may be allowed to add that, being a writer, I have the honour of presiding over it. To this board is attached an "Arbeitsrat" (council board), wherein all sorts of authorities and experts in science and art, directors of historical archives, leading schoolmasters, heads of clubs, societies, trade unions, and other corporations for public education and amusement, etc., meet. They are all able to advise not only on our general affairs but also on the choice of kinematograph subjects and the manner of performing them. For instance, if our society wishes to give a public display of geographical films there is at our service a committee of technical experts, comprising two doctors of geography, the Directors of the Royal Academy of Arts, a painter (for the choice and arrangement of pictures), the Director of the Dresden Royal School for Artistic Crafts (for the artistic arrangement of the screen, etc.), a musician, member of a club of young art students, the Lord Mayor (Oberburgermeister) of Dresden, and others. Each of them does his best to raise the desired performance to the highest rank. The other members of our "Arbeitsrat" and every educated man in Germany who will be addressed, will willingly advise a kinematographer before he undertakes the expense of manufacturing educational films *by which means the desired film will certainly receive an earnest recommendation from educational authotities to the youth and public, and so become of greater intrinsic value—commercially and educationally.*

The conditions imposed by educationists in the kinematographic art, making authoritative recommendations possible, bear earnestness and conscientiousness, and, in relation to the particular subject, are various and interesting. I am sure that all are made so as to give not only special value to the pictures, but even to add amusement and popular features to them for the masses. We are not thinking of the "censure" of schoolmasters, but of the dreams of artists, scientists, and friends, and judges of the people and its sense as far as it is sound and has not become mob or snob. There is a different taste in different countries and even regions of the same countries as well as different ways and methods in English, German, and French schools. One of the great objects of kinematography will always be to enlarge our sphere and promote the tastes of humanity which may lie behind mountains and beyond seas. Human eye, human heart, and brains are not so different, though, that educationists of any nationality would ever differ as to what is suitable for young or old people desirous of educational amusement. This is a question of so much importance that I shall deal with it in special articles. Upon the comprehension of it and the readiness to conform to it depends, at least in Germany (and I believe other countries) the future of kinematography.

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educational lectures is a matter of the future, and the commencement of it will, doubtlessly, be modest. We know, though, that evolution is an ever-increasing thing year by year. I think that in a few years nearly all big schools will have kinematograph projectors. We have them already in Germany. At the present time we seem to be shown another way, of equal importance—both moral and material—*the giving of public educational performances in kinematograph theatres.* Here the necessary films are not of such a specific nature as those for lectures, large stores of suitable films and negatives being already on the market.

Thousands of pounds have been spent upon these subjects, and what human labour, spirit, courage, and life are contained in them? To see these negatives lying almost useless after only a week's business seems akin to sacrilege. Most of these films, or parts of them, are, doubtlessly, lost for educational purposes, because, although having the impressions of technical mastery, they are made without the assistance of educational or scientific experts. The only fault of the others is that they are often a restless and disordered mass of subjects. Kinematograph experts say that it is impossible to place them in order and compare parts of them for certain purposes. But all that is wanted is a little good will and organisation, and a sure market. To raise these aims into possibilities our society is ready to assist.

You cannot sell ten thousand feet of negatives to anyone who wishes to buy hundreds. I therefore suggest that makers with suitable subjects should make exhaustive descriptions of them, telling, not the general character of each part, but the details and peculiarities which make them and their length valuable, and then we will tell which are worthy of special examination. I am sure there will not be much, except dramatic subjects and the like, which we shall refuse. If offered to us we shall not only examine them, but suggest compositions suitable for production in kinematograph theatres, even when they have been shown elsewhere; we will also write titles for accompanying lectures, lantern pictures, obtain music, and carry out other schemes for enlightened and amusing performances which would be quite practicable in any theatre. Furthermore, we will recommend these compositions to the press, reviews, etc.; and teachers and educationalists will invite clients to visit the theatres where they are to be seen. We will even organise a union of theatres which are certain purchasers of them while they are being produced. These are not mere promises. From the moment our society was founded there came acknowledgments from kinematograph theatres, asking us for good films and programs. The films exist, but the programs are to be made up. The first of them, our own, the success of which I hope to be able to write you, has been composed by dint of much hard work. May it be the grain from which a great and useful tree will grow.

HERMANN HAFKER,
President of the German Society for the Perfection of Kinematography (Bild und Wort)

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The scenes of this picture are exceptionally effective, the opening showing a barefooted, ragged little girl offering matches for sale in the street, where a snowstorm is in progress. Although a studio scene, the effect here is wonderfully realistic, as are the scenes showing the exterior and interior of the church to which the girl creeps to escape from her father's ill-treatment. The vision of the Saviour is also well presented, as is the final scene, in which the child, free from her misery at last, is carried heavenward in an angel's arms.

For full description, see "New Films," or write for circular.

No. 207. Code "Waif." Length 600 feet. Price £15 0 0 (less usual discount).

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DIVER-SIONS

Full particulars of this subject, which is in our best Comedy vein, will be given in the next issue. Depicts the adventures of a joke-loving young man, who dons a Diver's outfit for a joke, and finds it no joke to obtain his release.

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Legal Enquiries and Answers.

Two eminent Barristers-at-Law supply articles on legal questions affecting the trade. Each week they will answer questions and give advice to those who send to our office, addressed "Legal Page, KINEMATOGRAPH WEEKLY, Tottenham Street, London, W."

OUR Subscribers are requested to note that we cannot reply to inquires through the Post Office, and that we take no notice of anonymous communications. Replies, however, will be given to initials if desired. All queries to be written on one side of the paper only.

We are at all times pleased to give our Subscribers any advice or opinion they may require; but we cannot in any way hold ourselves responsible for the results of such advice or opinions, nor can we undertake to answer questions unconnected with the trade, or as to the value of businesses, or the stability of firms.

Questions should reach this office as early as possible in the week, but in no case can replies be given the next week unless the inquiries are received by the first post on Friday morning.

Damaged in Transit?

J. S. Q.—I advertised my kinematograph for sale. A gentleman answered the advertisement and seemed anxious to buy, but said he would like his committee to see it working, so we both took the machine, which was in its case securely packed, to a village about ten miles off. He had previously said he had plenty of gas in his cylinders. When we had been going about fifteen minutes with the entertainment his hydrogen cylinder had no more gas. I had warned him of this previous to starting out. We made arrangements for another trial in a week's time. It so happens that I could not attend, so he gave a show himself with the machine. I saw him three days after and he said he would let me know definitely in two days whether they would purchase. Inside of two days I had the box returned (by Parcel Delivery) while I was at work. When I arrive home and open it I find the kinematograph broken. If he had let me know that he was not going to purchase I would have gone for the box myself. He sent it back without my consent or knowledge. What action can I take?

Ascertain as well as you can by examining the box for signs of rough usage. But send in a claim at once to the Parcel Delivery people, who will make every enquiry in their own interest. If you find signs of rough usage it is some evidence of neglect upon somebody's part. The question is, who? But you must make sure who is at fault! If the person desiring to purchase has broken the machine he is liable. He is a "bailer," and he must take all reasonable care of the goods he has entrusted to his care. Get all your facts together, then see a good solicitor, who will push the matter home for you. It is pretty evident there has been gross carelessness somewhere.

Underwriting Shares.

A. B.—Will you please inform me what is meant by the term "Shares are underwritten"? I am thinking of floating my show as a limited liability company, and a friend who has given me some help said, "I can get the shares underwritten."

When an issue of shares is made to the public, it is usual to enter into contracts with various persons to take up shares which are not subscribed for by the public. They usually are paid a certain percentage on the number of shares they underwrite. These shares are then put upon the market and sold. You can see the effect upon your shares if you take any for the purchase-money. Be advised, have part at least of the purchase-money in cash.

A Shaky Hire Firm.

RAVEN.—I have dealt with a certain hiring firm for some time past. They bought films from me to the extent of £15. We have a running account for various other things in which they deal. I owe £10. I hear the firm is "shaky." If they fail, must I pay up the £10 in full and accept a dividend on the £15, or on the balance, £5?

Where there are mutual credits, and mutual debts, or other mutual business transactions or dealings, between a debtor against whom a receiving order has been made, and any creditor or person claiming or proving a debt against such debtor by virtue of the receiving order, an account shall be taken of what is due from one party to the other in respect of such mutual dealings, and a set off declared on one side or the other. But if you have had notice of an act of bankruptcy now, you will not be entitled to the above provisions in respect of future dealings.

Performance at a Club.

ARC.—I have been asked to give a show of pictures at a club near here where the members' wives can attend, on January 10th. I should be pleased if you would inform me how the Kinematograph Act will bear upon such performances.

The performance is to be given on private premises and the entrance is limited to members and wives of members, who obtain the privilege from the payment by their husbands of the prescribed contribution. The real test is to ask the question: Is the place a private dwelling-house? (See sub-section 4 of section 7.) It is open to argument. Thus the club no doubt has a steward resident with his family on the premises, and it may be members may have bedrooms let to them, if so it would appear to be a private dwelling-house. Thus in one case it was held that a permanent building of mud and brick built for use only for a few days during the year at fair time, and having wooden doors and windows bolted inside, and as a man and his wife slept there every night of the fair it was a dwelling-house. Therefore, if the building comes within the definition of a private dwelling-house no license under the Kinematograph Act would appear necessary. If, however, entrance can be had by tickets which may be bought by any one, then such premises would be what the statute terms occasional. If so such premises do not need a license if not used for the purposes of kinematograph entertainments more than six days in any one year. But seven days notice must be given of the intention to use the premises to the Chief of Police and to the Clerk of the County Council if in a county, and to the Town Clerk if in a county borough, and the Regulations of the Secretary of State must be complied with, these are not yet issued.

Presenting Show to Wife.

I. R. I.—I have had a show for some time which has been fairly successful. My doctor says I must prepare for my end, that I am suffering from "Angina Pectoris," and may die at any moment. I wish to benefit my wife by making a free gift to her. How long has the gift to be made before it escapes death duty?

The time for a gift for husband to wife to escape death duty was up to April 30th, 1909, twelve months. The present Chancellor of the Exchequer has extended it to five years.

Is a Music License Necessary?

The real question at issue "F. D." is, is the music at a kinematograph show a subsidiary part of your entertainment. In other words (1) Do folk go to see your pictures, or (2) do they go to hear your music, or (3) do they go both to hear music and see pictures? In the case of (1), if they go to see your pictures, then if you have music—in the opinion of the writer—you do not need a music and dancing license. It was decided long ago that a circus could have a brass band and needed no license even though people danced on horseback. But the question is one which should be settled for picture halls by the court. In the case of (2) and (3) you would need a license. A further reply to the other part of your letter will be sent shortly.

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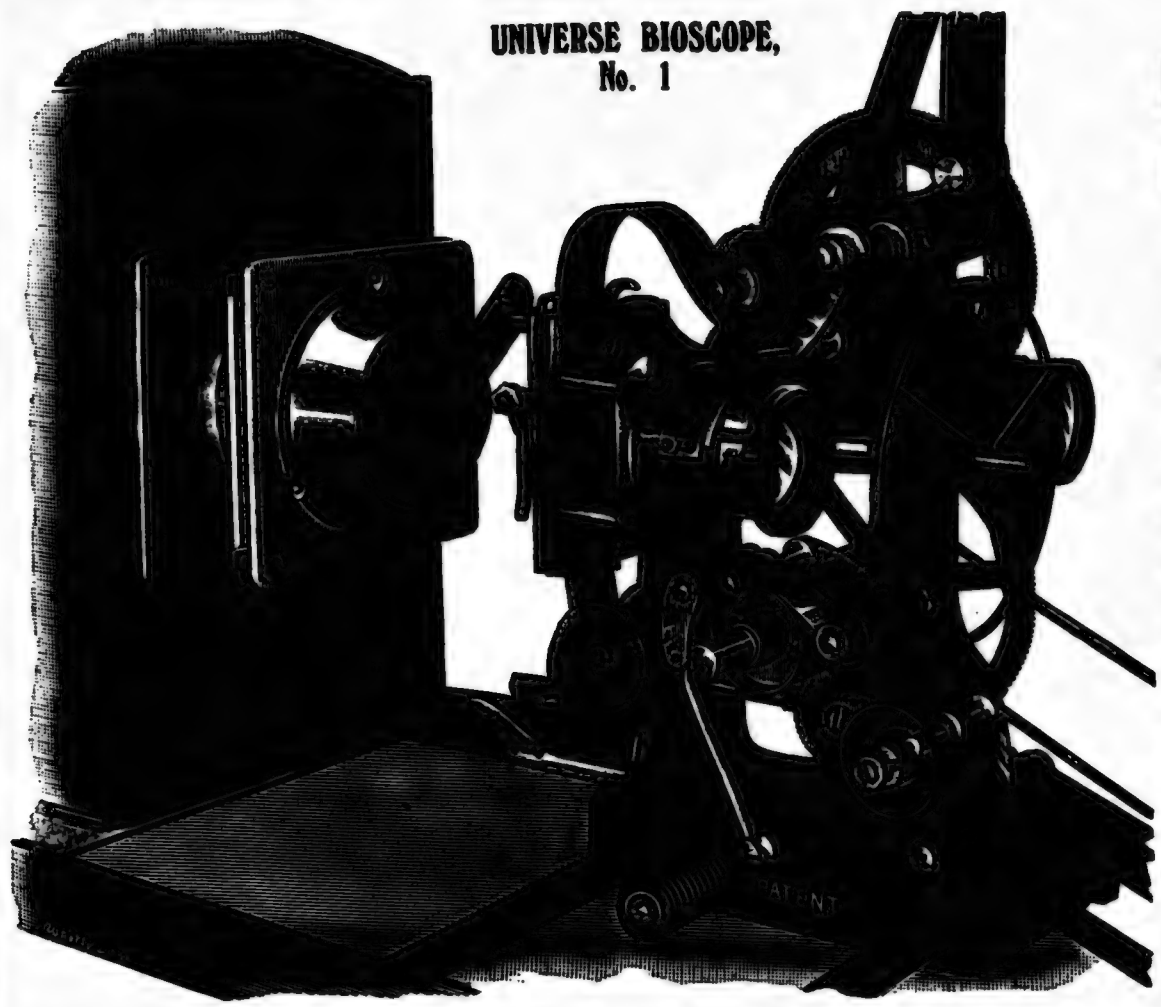

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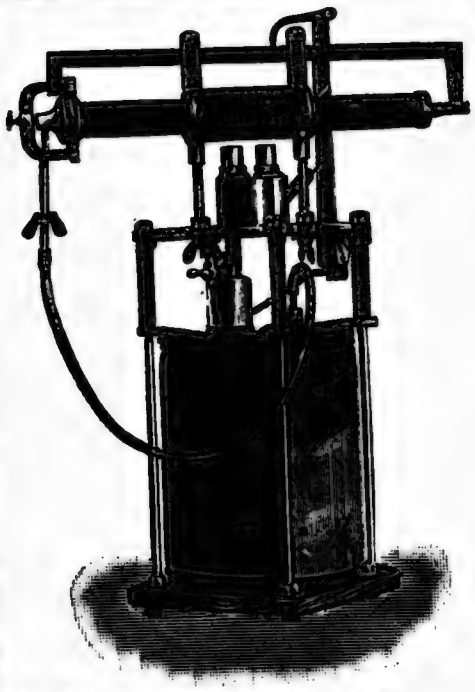

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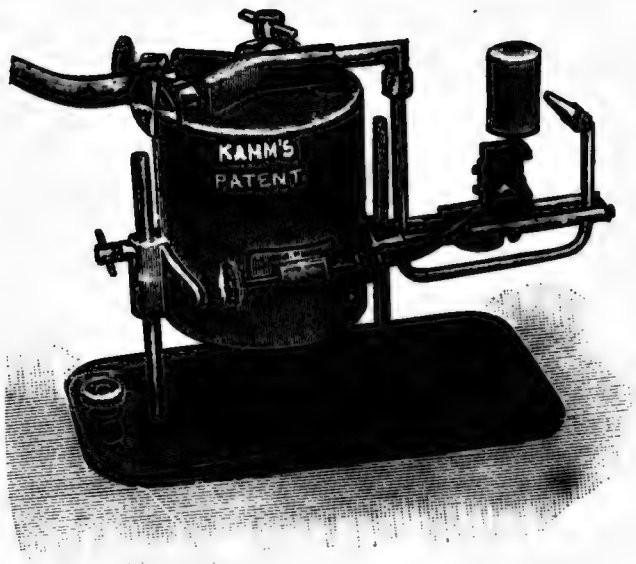

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High Prices at a London Theatre.

At the splendid new picture theatre de luxe at Kensington the prices for admission are eighteenpence, shilling, and sixpence. Transferable period tickets, giving twenty-four admissions to the sixpenny seats or twelve admissions to shilling seats are in vogue.

Popular Projectors.

Messrs. Lizars' kinematograph seems to be in great demand in Edinburgh. On Saturday the Corporation had one at their popular Saturday evening concert in the Waverley Market, while another was at the popular concert in the Central Hall, Tollcross.

Kinematograph and Football.

The prohibition of football in the American schools, owing to the deaths and injuries sustained by players, caused Mr. Charles Urban to promptly kinematograph a typical "Rugger" match. It took place between the cadets of West Point and Yale University students, and was "expressed" to the Palace for Urbanora reproduction.

Presentation to Mr. Robert Tweedale.

Mr. Robert Tweedale, chief operator at Mr. William Coutts' Swansea enterprises, was on Monday the receipient of a handsome dressing-case, subscribed for by the staffs of the Swansea Palace and Shaftesbury, and other friends. Mr. Tweedale is leaving Swansea to join his son, who has recently purchased the West Bromwich Hippodrome.

Worthy to be Placed in the British Museum.

In the film producing department of Messrs. Jasper Redfern's Central Hall, Sheffield, is the Birt-Acre machine with which was given the first exhibition of living pictures before His Majesty the King when Prince of Wales. Visitors to Sheffield should make a point of seeing this interesting relic, which has been the foundation of the well-known business of Messrs. Jasper Redfern.

Lewisham's New Picture Playhouse.

To-day the Electric Palace, in High Street, is to be opened, having been completed at a cost of £4,000. The elevation is classic, with handsome frieze and entableture carried on heavy cornices by two handsome polished Aberdeen granite columns with Portland stone bases and Ionic caps. An entirely novel departure has been made in lighting up the front, and also the handsome wrought iron and glass awning by the Couper Hewitt system. The pay-box and entrance doors and glazed angle sides are also novel in construction. The neatness and simplicity of the decoration are particularly noticeable, the walls being panelled in cream and gold. The auditorium provides accommodation for 700 people. There is a commodious stage, 30 feet deep by the width of the hall, divided at rear from the operating room by a brick wall. The whole of the operating room, transformer and winding room are constructed of brick walls and partitions, concrete steps and concrete ceilings and roofs. The main roofs are of steel.

Boom in Apparatus.

We hear from all sources of a big trade being done in new projectors, and from what we saw at Messrs. Gaumont & Co.'s establishment, it look as though they are receiving a very big share in this direction. We find also that Messrs. Pathé are also extremely busy with their new models, but both firms, notwithstanding the big demand upon them, are able to fulfil their orders without delay.

Mr. T. J. West Opens at Jersey.

The Royal Hall, Jersey, was opened by Mr. T. J. West on Saturday, 11th inst., and was patronized by Lady Otway and the leading inhabitants of Jersey. Both houses were full, which is very unusual on Saturday nights. Many comments were made about the excellent arrangements, and the comfort brought about by the arrangement of the seats, splendid new lighting, ventilating, and specially the new heating system, designed by a capable engineer. Mr. Leslie Curzon, Mus.Bac., was very highly praised by the audience for the splendid orchestra he has managed to get together.

Pictures—Rinks in Sheffield.

Sheffield Skating Rinks Coy's try hard to attract the masses, and although prices have been reduced from 50 to 75 per cent., Sheffielders won't have any. Rinks may have affected picture shows in some parts of the country, but the people of the cutlery city like a lot for their money, hence the popularity of the ever-growing number of motion picture halls, with their low admission charges. About sixty thousand pounds have been invested in the Sheffield rinks, but it look as if the investors will not have a long run for their money. Sixty thousand pounds invested in picture halls in the suburbs of the city would have reaped fine dividends, for there are some districts with a population of from twenty to thirty thousand without any place of amusement.

Keeping Prices Up in Cuba.

The French Chamber of Commerce of Havana says: It is estimated that in Cuba there is at present an accumulation of over 4,000 different films, mostly French and German, as the American subjects are not as a rule suited to the Cuban taste. Four years ago the price of films at Havana was about 2s. per yard. Now it has gone down partly owing to the import duty having been reduced at the request of importers of the goods. Many of the firms engaged in this trade have gone under, and the chief ones remaining have formed a "trust" to keep up prices and to place the future of the business on a firm footing. The capital of the combine is about £25,000, and it is thought that with careful management large dividends will be earned. It is customary to let out on hire the twenty films or so necessary for an entertainment. These are sent out in a special box, one key for which is kept by the "Trust," and the other forwarded to the consignee. The charge in the city of Havana is from 20s. to 30s. per entertainment, and for the provinces proportionately greater. The new Trust proposes to extend its operations to Puerto Rico and other parts.

AN APOLOGY.

It is the first time in our experience that we have to humbly apologise for the delay of orders being executed, but owing to the overwhelming demand during the last few weeks for our famous

NEW IRON HOUSE . . AND . . RESISTANCES.

We have been literally pulled out of place to such an extent, that we have really been unable to cope with the enormous demand fast enough to avoid a day or two's delay.

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Essanay Films

Have occupied a prominent place in the Alhambra program recently, "Wonders of Nature" being there for three weeks, and this week "A Birthday Affair" is included and receives good reception.

Standing Room Only at Sheffield.

Our Sheffield correspondent writes: "Standing room only is the cry at the Grand Electric Theatre, formerly a vaudeville theatre and now one of the most successful picture halls in the district."

Touring the North.

Mr. Horace Andrews, of Messrs. A. & H. Andrews, 5, New Compton Street, has been exploiting the North Country this week. Three new towns are to be opened up. The first one, in a densely populated district of Yorkshire, will open its doors Christmas week. The other two will follow soon after.

Welsh v. Summers.

The film of the light weight championship fight is featuring largely this week in the chief towns of Welsh's native country, among the Welsh centres showing it being Blenavon, Abertillery, Tonypandy, and Cardiff. The fight is also a feature at the West London Theatre, Mexboro', Blackburn, and at the Holborn Empire's boxing matinee.

"Furthest South" Film.

The Shackleton film is proving one of the biggest draws of the season, and bookings have been made as far ahead as next March, while enquiries have been received for still more distant dates. This week's bookings includes Canterbury, Tonypandy, Yarmouth (The Gem), Jarrow-on-Tyne, and some seven other places.

Renovating at Middlesbrough.

Mr. Thompson has just had the Cleveland Hall thoroughly renovated and re-decorated and transformed into a veritable palace of pictures. The walls have been panelled off, with views of scenery painted on them, which greatly heightens the artistic effect. Several alterations and improvements have been made for the comfort of the visitors.

Sounds from Afar.

Messrs. A. & H. Andrews, of the Beehive, New Compton Street, W.C., have had the pleasure of receiving orders this week from Poole's Myrioramas for five "Allefex" machines. Messrs. Biondi, who are opening the Picturedrome, Leith Walk, Edinburgh, have also placed an order for an "Allefex." In this case Messrs. Andrews are also supplying the operator for the machine. They always have men training to manipulate the machine, both at Compton Street, and Staleybridge, Yorkshire, where the machine is made.

Royalty and Kinematography.

The Duke of Abbruzzi is about to lecture in Rome and in London on his Himalayan expedition, when he will illustrate his addresses with ten films taken by his official photographer, Signor Sella, the latter of whom secured no less than forty films. These cover all the chief points of the expedition, right up to the last and most dangerous—the climbing of a mountain which the Duke is said to have named "The Fiancee."

Successful Trading of the Service Company.

The report of the Service Company is to hand, and shows a gross profit of £7,234 7s. and a net amount available for distribution of £1,731 5s. 7d. Out of this the directors propose to pay a dividend amounting to 9 per cent. in all on the Preference shares, to pay 7 per cent. on the Preferred Ordinary, and 6 per cent. on the Ordinary shares. £196 4s. 6d. has been carried to reserve, increasing that account to £2,000, and the balance £391 7s. 3d. is carried forward.

Mr. Fenton's Benefit Concert.

Ralph D. Fenton, the popular manager of the New Hippodrome, Barrow-in-Furness, took his first complimentary benefit on 6th inst.; the house was packed in every part. A strong program was submitted for the occasion, containing in addition to the pictures, no less than thirteen variety turns. After the show he invited the artistes, staff, and friends to spend the evening with him. A pleasing ceremony was the presentation to Mr. Fenton of a purse of gold by Mr. F. Matson, the kinematograph operator, on behalf of the staff and a few friends. In a neat little speech Mr. Fenton expressed his sincere thanks, and the proceedings terminated with the singing of "He's a Jolly Good Fellow."

A Lecturer's Ecomomy.

Before Judge Woodfall at the Westminster County Court last week an interesting case was submitted when Mr. Frederick Paget, a photographer, sued Mr. Newman, a lecturer in the United States, for arrears of salary and expenses of an expedition through Africa. Plaintiff's case was that he had to accompany Mr. and Mrs. Newman from London to Mombassa, British East Africa, and other places, in order to take photographs for lecturing purposes, for which he was to receive a salary of £5 a week and all expenses. He arrived at Mombassa on June 23rd, after a three weeks' journey, and went on to Nairobi, Lake Victoria, Zanzibar, and South Johannesburg, and Cape Town. Out of a journey of 122 days in all, 69 days were spent in travelling, leaving only 53 for photograph taking. Upon his return to London on October 2nd three weeks' salary was still due. The evidence was that they were camping out for 16 days. Mr. Paget exposed over 500 plates and several thousand feet of film, and he got 457 perfect negatives suitable for lantern slides. Sometimes they crossed sandy deserts when it was quite useless to take photographs. Developing was also difficult, as it had to be done at night, and often the plates were not dry in the morning, and he had to stay behind, and afterwards catch them up as best he could. The water was generally muddy and often polluted, being bad for developing. The photographs were taken as directed, and plaintiff thought that the results were above the average. In Nairobi he met Mr. Cherry Kearton who assisted him for three nights in developing films; witness used his bedroom as a dark-room, which was drenched with water, the water dripping from the films all over the bed. In Zanzibar he took 74 photographs in two days and exposed 800 feet of films, and, working hard in the heat, caught fever and was ill for a week. Cross-examined, in addition to other things, he denied that 500 perfect negatives were asked of him. Mr. Newman wanted 100 for each of five lectures, but many were got from elsewhere. Regarding the films, he took two of the "war dance of the chiefs"—(laughter)—in which there were 70 warriors in one and under 100 in the other. Mr. C. Kearton, declaring as to the expertness of Mr. Paget as a photographer, bore out his statement as to his helping plaintiff for three nights until 3 a.m., developing film better than his (witness's) own. He said it was absolute nonsense to expect 25 photographs a day. There was a great deal of difference between these kind of photographs (for lecturing purposes) and amateur snapshots for a penny reading. Defendant's evidence, which was read by his counsel, was that, as President of the Newman Lecture Company, Chicago, he came to London to purchase suitable apparatus, and plaintiff was engaged and assisted him to get the apparatus. The agreement was that 500 perfect negatives be taken and he suggested 3,000 plates being provided. Ever since their arrival he was complaining of the small number of photos. Whilst his competitors were taking 50 a day he was only taking seven, although there was always plenty of material. Judge Woodfall found that defendant was entitled to set off items against Mr. Paget's claim, but that he had no case for his counter-claim. Plaintiff would, therefore, be awarded £12 10s. with costs, and also judgment against the counter-claim, with costs.

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THE GAMEKEEPER'S DAUGHTER
Dramatic Comedy. Code Word "Jovial."
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TWO STRINGS TO HER BOW
Comic. Code Word "Jonglerie." Approx. length 460 ft.
Releasing Day, Wed. 22nd Dec. 1909.

THE AFFECTED YOUNG LADIES
By Molière. Code Word "Jonque."
Approx. length 740 ft. Releasing Day, Wed. 22nd Dec.1909.

OUT OF SIGHT, OUT OF MIND
Coloured Comedy. Code Word "Jaunisse."
Approx. length 660 ft. Releasing Day, Wed. 22nd Dec. 1909.

ART INDUSTRIES IN KABYLIA
Open Air. Code Word "Jujube." Approx. length 280 ft.
Releasing Day, Wed. 22nd Dec. 1909.

LOVE SHOULD NOT BE TRIFLED WITH
Alfred de Musset. Code Word "Jambe."
Approx. length 626 ft. Releasing Day, Fri. 24th Dec. 1909.

THE GAS INSPECTOR
(S.C.A.G.L.)
Comic Play by René Chavance. Code Word "Jubilé"
Approx. length 906 ft. Releasing Day, Fri. 24th Dec. 1909.

THE SUBTERFUGE
Comedy by M. de Morlhon. Code Word "Jouvence."
Approx. length 692 ft. Releasing Day, Fri. 24th Dec. 1909.

BEFORE AND AFTER
Comic by Max Linder. Code Word "Jonquille."
Approx. length 460 ft. Releasing Day, Fri. 24th Dec. 1909.

VERONA
Open Air. Code Word "Journée." Approx. length 264 ft
Releasing Day, Fri. 24th Dec. 1909.

NOTE.—We can print on NON-FLAM if required.

PATHÉ FRÈRES' COLOUR CINEMATOGRAPHY

SCHAFFHAUSEN

Code Word "Jambon." Approx. Length 314 ft. Releasing Day, Fri. 24th December, 1909.

See Pathé Frères Weekly Illustrated Bulletin *No. 33, for FULL descriptions; also "New Films and their Makers" of the* KINEMATOGRAPH WEEKLY.

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Vitagraph Headliners.

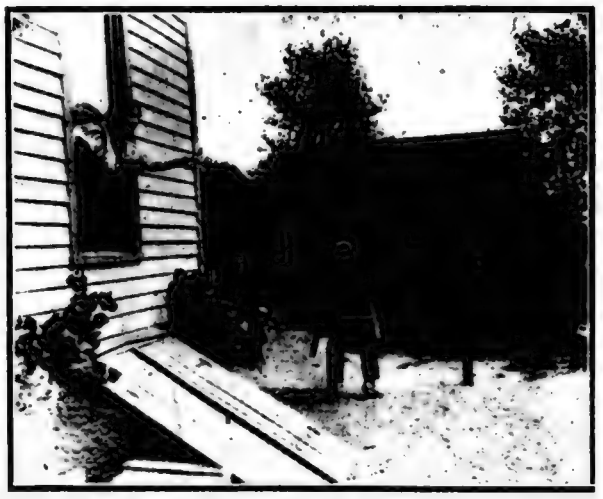
THE

Mexican's Revenge

The officers of a United States cruiser in Southern California waters come ashore to observe the fiesta. They visit an old mission, where the captain falls a willing victim to the charms of the pretty Rosita, a black-eyed beauty, whose flashing glances have won many a conquest of hearts. But this time Rosita herself is wounded by Cupid's shafts, and it is evident that she returns the captain's admiration. The Padre makes them acquainted in response to the captain's request, and Rosita's preferment rouses the anger of Don Ramon Molina, who wants Rosita for his wife. The two men have words, and Molina draws his knife. He is knocked down before he can strike the blow, and this adds to his desire for revenge upon the American. The captain wins the consent of Rosita and her widowed mother to an early marriage, but as he is riding to his wedding Molina and his friends lie in wait and drag the captain and his best man from their horses with ritas. It is believed the lieutenant is dead and he is left upon the ground, while the captain is dragged off to the timber, where he is laid beneath a tree, from the branches of which swings a half-ton boulder suspended by a rope, the other end of which is tied some distance away. At this end a fire is built and the helpless man is compelled to lie there in suspense while the heavy cable burns through and lets the rock fall upon him. But the lieutenant is only stunned. He gives warning to the wedding guests, and he and Rosita head a rescue party. Rosita drags the captain to safety just as the huge mass crashes upon the spot occupied a moment before by the captain. Molina is taken in custody and the wedding is proceeded with. A vitally interesting story clearly told amid the most picturesque scenes.

Code "Mexrev" **Length 662 feet**

Posters with this subject.



A Dull Knife

Maggie cannot slice the ham until a keen edge is put upon her knife. She hears the familiar bell of the grinder and starts out to look for him. He steps into a store, but Maggie does not see him, and she rushes madly along in the hope of catching up with him. Everyone in her path supposes her to be a lunatic and they flee at her approach, but Maggie is intent upon finding that grinder and does not notice the excitement she is creating until she has turned the knife over to another grinder she encounters. Meanwhile the whole community is all excitement and no end of fun has been created. A brisk comedy film that sweeps the spectator along on a gale of laughter to a most diverting climax.

Code "Dulnif" **Length 276 feet**

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

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New York: 116, Nassau Street. Chicago, 109, Randolph St. Paris: 15, Rue St. Cecile. Berlin 220. Friedrichstrasse.

BLEARY OH!

Good Comic Contributions from The Gaumont Co.

THEATRE PASS.

Now-a-days the cry of the showmen is always for comics, which buyers complain become more difficult to secure every week, as one idea after another is exhausted. There is no doubt that the tremendous recent improvement in the dramatic picture has not been accompanied by an equal progress in the humorous department, and this is all the more to be regretted from the fact that probably no subject makes quite so strong an appeal to the public as a really good comic, as those who remember "Short-sighted Cyclist," "Liquid Electricity," and others, do not need to be reminded.

To those who have made the complaint mentioned above, the list of films issued by the Gaumont Company this week should have a particular interest. It contains an exceptionally strong humorous element, and two subjects are of such unusual merit that we take this means of bringing them to the attention of buyers. The first kept a room full of hardened film-buyers laughing continuously at Chrono House a little while back, and it is safe to say that a subject which can so affect those naturally critical persons will not fail of a good reception from the general public. It is entitled "Bleary, Oh!" and, as may be expected from the title, the chief character is an amateur aeronaut who attempts to emulate the feats of the cross-channel hero. The opening scene is very cleverly staged. A distinguished party of townspeople, accompanied by the local band, are gathered in the park to welcome the aviator and witness the start of his record-breaking trip. To the inspiring strains of a triumphal march from the assembled musicians the hero is then seen approaching on his invention, which seems a kind of hybrid between a cycle and a huge kite. Pedal as vigorously as he can he fails to rise in the air, and just in front of the camera turns suddenly round into the crowd. A state of confusion indescribable follows, but the band continues playing with every ounce of energy it possesses, and as the inventor continues his wild course, knocking over all who come in his path, they fall in in the rear and follow him, and on the occasion of the numerous mishaps which follow take up their stand and again resume the melody—a delightfully humorous touch.

The various collisions are of a very daring character. At one place the scaffolding in front of a building in course of erection is carried away, and the workmen precipitated to the ground. In another, the traders' stalls in the market place are sent in every direction. Always the wrecker has the band in attendance. At last the petrol tank explodes, and the aviator rises with a bound to the roofs of the houses. Another clever effect shows the excited householders standing expectant on the roofs, window-sills, etc., of their domiciles, when the flying-machine suddenly dashes among them, and then, striking a chimney, falls with its owner into the midst of the town band, which is drawn up below, and is again playing vigorously. Showmen should ask for this subject from their renters.

The second film is entitled "A Theatre Pass, a Tale of a Deadhead," and is one of the cleverest examples of pantomime humour which we remember. The main part of the action takes place in the front row of the circle of a theatre. A very good piece of staging gives a close view of the tiers of seats occupied by pleasure-goers. Next to the place occupied by a very supercilious young man is a vacant seat on which he places his hat. Meanwhile, however, a seedy young fellow who has been lounging about outside, wishing he had the money to see the show, has been given a pass-out check by a lady, which entitles him to the seat in question. Making his way to it, he drops himself on to the hat of his near neighbour, to the latter's intense disgust, and this is only the first of a series of awkward accidents arising from his high spirits.

When the curtain rises the young man rapidly gets excited and causes intense discomfort to the man next him, and to two bald-headed gentlemen immediately below, on whom he drops all sorts of articles. A funny scene on the stage throws him into a paroxysm of laughter, which raises the ire of the gods in the gallery above, who express their disapproval by means of a shower of eggs, which strike him in the face. When the action of the play becomes pathetic he weeps so copiously that the bald-headed gentlemen put up an umbrella, causing another disturbance, and things become still worse when the villain of the piece is about to fight a duel with the hero. The young man's solicitude for the latter leads him to strike out right and left, and brings a well-directed cabbage from the gallery. Then an attendant interferes, and he is asked to leave the theatre. He complies, but makes such a fuss at the box office that the manager returns the money which he supposes him to have paid for the seat. The hero thereupon walks away jauntily with the coin stuck in his eye, well pleased with himself at having secured a free evening's entertainment and five shillings into the bargain.

A Duel in Picture.

One of the latest episodes to be added to the already extensively varied list of subjects for film dealers is a duel in one of the parks of Paris which was fought a few days ago between Messieurs. Laudas and Maurras, the latter of whom is quite deaf. The referee read the conditions of the combat over to the former and them gave them to the deaf man to read. Instead of the usual "Go! Gentlemen!" the dropping of a white handkerchief was the signal for action. There were five bouts each being signalled with the handkerchief, and the "Halt!" signal was known by brandishing a walking-stick. The sword-points had to be sharpened twice through being blunted on the guards, and at last Mons. Maurras, the deaf man, was slightly wounded in the forearm, which relieved the director with the stick and handkerchief of his duties. All these phases of the encounter were taken by the kinematograph, which has now become as necessary to a Fench duel as the doctor.

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Interval	A Merry Christmas
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His Majesty the King (plain)	1/0
His Majesty the King (coloured)	2/6
Her Majesty the Queen (plain)	1/0
Her Majesty the Queen (coloured)	2/6

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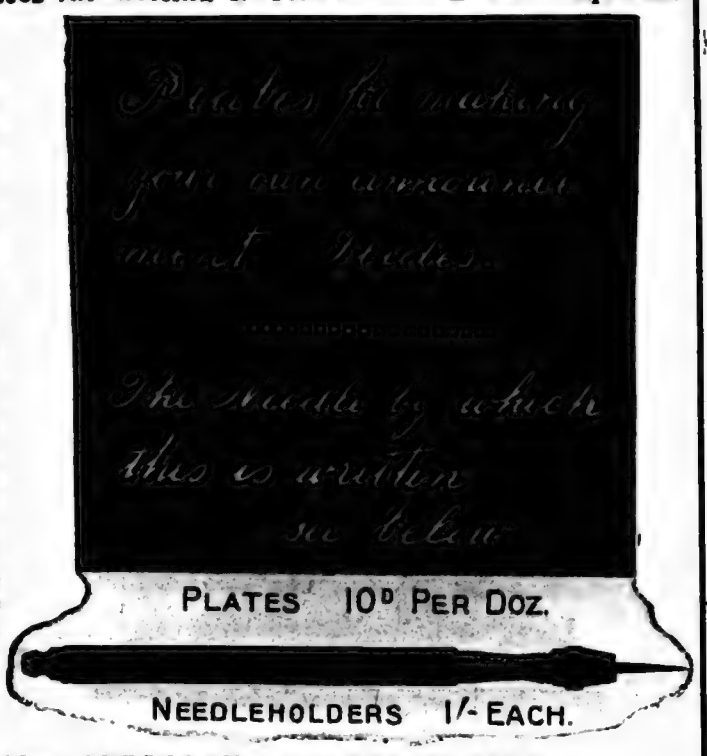

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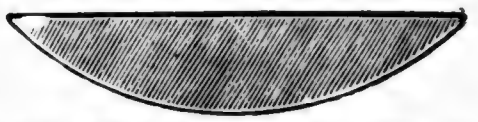
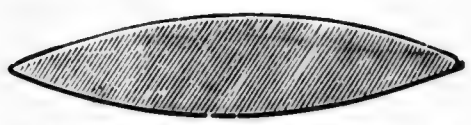


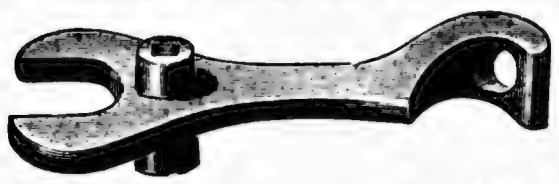
Plano-Convex Glasses, best white glass, free from air bubbles, 4 inches diameter. PRICE ... 2/- each.

Meniscus Back Lenses, 4 inches dia. PRICE, 2/6 each.



Bi-Convex Lenses for front combination of condensers. PRICE ... ... 2/6 each.

COMBINATION CYLINDER WRENCH AND GAS CYLINDER KEY.



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In every operator's outfit an important item is a really good Film Mender. It is very important that when a film is mended it is done properly, otherwise the picture jumps when the join is passing through the machine.

For Standard Gauge perforated films, which can be rapidly and accurately joined should they become torn or broken. It is in hinged sections, with screw clamp and solid base, thickly nickel-plated, and is invaluable to the operator.

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INTERESTING LETTER FROM MR. F. W. SWETT.

One point in your articles which always appeals to me strongly is the manner in which your several writers look forward to future conditions liable to confront the kinematograph industry at any time. This feature keeps your readers in close touch with coming events, and if taken advantage of should prove of great value.

From my own observations while in England it would seem that this enterprise on your part is not fully appreciated by the craft in general, and in proof of this let me cite one case. When the Kinematograph Bill first came up for consideration in Parliament, I noted several items in your columns which called attention to undesirable features incorporated in the Bill and suggesting the best means of overcoming them and making the measure a just one, not only to the trade but also to the public.

Your suggestions seemed to be met with general apathy by those most vitally interested, and on account of this feeling the Bill has gone through in practically its original form, and when it is too late the trade realise their mistake in not giving this important matter the consideration it deserved. With a little organisation and wise foresight this result might have been easily accomplished, and had such an important matter come before our legislative bodies I am sure you would have found the trade represented by the best legal talent obtainable, and backed by ample funds to safeguard the interests of those concerned. The success of the business in America to-day is due in a large measure to the splendid system of organisation which has recently been effected among the different branches of the trade and the almost harmonious manner in which they work together. While grievous mistakes have been made here in the past, this fact is now fully realised, and the aim now is to guard against their recurrence in the future.

The different branches of the business are so closely allied that to-day any measure which affects one particular branch in a short time will be felt by all, and the lesson that is drawn from this is that to ensure success for the future each branch of the business should have a solid and permanent organisation, and in dealing with the many problems which are sure to arise from time to time, work together with harmony and unity.

The picture business has made rapid strides in all lines on this side during my five months stay in England. In proof of this take the number of picture theatres in Boston which have increased fully 25 per cent. in this short time. I am also pleased to note that nearly all are of the better class of houses, and the audiences in most cases compare most favourably with those of the legitimate theatres. Most fortunately smoking is prohibited by law in nearly all houses, and this in connection with the clean programs offered makes the places a favourite resort of the women and children.

Many of the prominent churches are adopting this form of entertainment for their members, and include a weekly picture program for the benefit of the general public. This opens a most lucrative field for the travelling exhibitor, and also creates a demand for a better and more classical line of films.

The manufacturers of projecting machines on this side are vying with each other in adding new improvements and devices to their apparatus, and several improved types will be put on the market by January 1st. The changes in some of these machines mark such a radical departure from the ordinary types that they will no doubt prove a revelation to all, and if they come up to the claims made for them the quality of the picture shown will be greatly improved, the life of films prolonged almost indefinitely, and the enjoyment of the pictures by the public largely enhanced.

The authorities in Boston are still making some trouble for the exhibitors, and only last week three of the most prominent houses were compelled to close their doors fo the time being, owing to the fact that they incorporated vaudeville acts in their programs, in defiance of the city ordinances. But no doubt these little difficulties will be easily overcome, and in a manner that will prove satisfactory to all concerned.

F. W. SWETT.

Picture Personalities.

Mr. Tom Ross.

Although only 23 years of age, Mr. Tom Ross has appeared before the British public as an entertainer for the past six years. He received an introduction to the music halls by playing a small part in a musical extravaganza. It was during one of these successful tours he managed to fall in with the moving picture business.

He accepted an offer to tour the halls with a troupe of Glee Singers as comedian and second tenor, and remained with them for a considerable period, but was finally stranded at Dewsbury in Yorkshire. To reach home was a difficult problem, as it was many miles distant and his money was insufficient to pay the fare. However, while looking through a paper on the Sunday morning he noticed an advertisement for an advance agent for a picture company. Determined to apply, he journeyed straight away on "Shank's Pony." He found that the proprietors were Messrs. Beanland & Emmerson, of the Queen's Theatre, gentlemen whom he had worked for as a single turn. The job he applied for was already taken, but, much to his delight, the manager, Mr. J. Travis, found him something to do (baggage and effects), and this was his first experience in the picture world. After being with the show a very short time he took up "lecturing and effects," which position he held until the end of the tour, during which he learned a lot about advertising. He was next booked by Councillor T. K. Hall, then of the Tivoli, South Shields, as lecturer and stage manager, and afterwards booked by Mrs. Walker, of the Sovereign Picture Company, South Shields. While with this lady he became known to Mr. Clement, his present employer, who offered him the position of manager in his new hall.

Mr. Ross opened the "Old Durham" Picture Hall, High Shields (where he is very popular), for Mr. Clement on September 18th, 1909. It was an instantaneous success, business increasing rapidly each week.

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XMAS.

Our correspondents and agents are requested to post their reports of shows on Monday night, otherwise insertion cannot be guaranteed.

London and Suburbs.

Croydon.

ELECTRIC THEATRE (Manager, Mr. W. H. Cousins).—The program this week includes In Old Kentucky, Lord Mayor's Show, A Dangerous Pair, Why Jones Could Not Sleep, Surprises of a Flirtation, The Angel of Peace, A Good Action Rewarded, The Doctor.

COSY PICTURE PALACE (Proprietor, Mr. Ernest G. Battley).—This comfortable hall has been opened during the week for continuous shows, and large audiences have been the rule. The pictures shown this week include The Call of the Heart, Visit to Bombay, Dash for the Pole, Runaway Coster's Barrow, Mrs. Jones' Lover, The Adopted Child, and A Trip to the White Sea in a Trawler.

Holloway.

PARKHURST THEATRE (Manageress, Miss Fuller).—A plethora of good pictures, well calculated to please the Parkhurst patrons, is put on this week, embracing Laddie, Hansel and Gretel, My Wife's Gone to the Country, Trip on the Blue Nile, The Biter Bit, An Easy Job, In Southern Sweden, Faithful Clock, and Don Cæsar Bazan.

Kensington.

KENSINGTON PICTURE THEATRE (Manager, Mr. James Grant).—The program at this elaborate theatre de luxe this week included A Simple Story, Muggins, V.C., Wild Birds in Their Haunts, The Marchioness Pompadour, Dr. Boedy's Strength Tablets, and The Adventuress.

Victoria.

WILTON HALL (Manager, Mr. A. Bond).—The feature films here this week are English Clock Making, Message to Napoleon, Fickle Fortune, Pippa Passes, Nick Carter (Mysterious Packet), supplemented by Foolshead Betrothed, Naval Gymnasium, How the Landlord Collected the Rent, and Lemon Growing in Sicily.

From the Provinces.

Accrington.

PICTUREDROME.—Macbeth is a splendid draw, The Tale of a Fiddle well supporting. Humour is contributed by Hypnotic Suggestion, The Vagabond's Adventure, and The Only Way.

Altrincham.

CENTRAL THEATRE.—Large audiences show their appreciation of the tragedy, Julius Cæsar, and The Algerian Wedding. The Wheelbarrow Race, and Not Wanted, raise hearty laughter.

Ashton-under-Lyne.

PICTUREDROME.—Dramatic turns, Laddie, The Hostage, The Biter Bit, Apish Trick, and The Servant of an Actress fill the program this week.

Aberdeen.

GAIETY.—The excellent program presented this week by Mr. Dove Paterson include The Nobleman's Dog, East Lynne, King's Command, House under Repair, Belgian Cavalry School, Professor Shortsight, Bertie Foolshead Betrothed, and the pictorial trip for the week is Around Torquay.

Bedminster.

PRINGLE'S PICTURE PALACE.—The principal films this week are In Old Kentucky, Golddigger's Son, The Last of the Mohicans, whilst good comedy is furnished by Fish and Fishers, Affair of Art, and Prank's Two Donkeys.

Blyth.

WEST'S PICTURE PALACE.—The political claims of all denominations are being warmly discussed in Blyth, and their partizans are pressing for votes in every direction. But there is one candidate for popular favour who pursues the even tenour of his way, confident in the knowledge that he may safely reckon upon the support of every voter in Blyth, and that is Mr. T. J. West, who holds crowded meetings of his supporters in his own hall every evening, where every picture he presents is received with applause.

Bedford-Leigh.

ASSEMBLY ROOMS.—A Sister's Devotion, Egyptian Mystery, Willie's Trip, and A Race to the North Pole, together with A Race for a Monkey, are much appreciated.

Belfast.

ST. GEORGE'S HALL (Manager, Mr. Herbert Rogers).—Excellent business is reported from this hall. The program comprises The Marble Heart, Joseph Sold by his Brethren, The Doctor's Sacrifice, Saved from the Sea, and several good comics.

Colne.

CENTRAL HALL.—The feature films shown here are Laddie, A Father's Mistake, Fickle Fortune, Lemon Growing in Sicily, Hercules in the Regiment, and Three to Choose From.

Cambuslang, N.B.

PREMIER PICTURE PALACE (Proprietor and manager, Mr. Jas. George; kinematographer, Mr. Wm. Arthur).—The very fine picture The Little Teacher heads the bill, followed by Only a Stepdaughter, What's Your Hurry, Gretna Green, Cupid's Loaf, Mr. Sadman's Cure, Lady with the Camelias, Picturesque Trento, Two Burglars, and Temptation of the Goldfields.

Edinburgh.

PRINGLE'S PICTURE PALACE.—The program continues first class, this week the principal items being Big Game Hunting, and The Stampede, whilst A False Oath is favourably received.

THE OPERETTA HOUSE.—The Paragon Pictures are attracting their full share of attention. The star film is an adaptation of Alexandre Dumas' famous novel The Lady with the White Camelias, while the story of a man's weakness is realistically portrayed in The Broken Locket. The Elephant Hunt is a very interesting subject and is of great educational value.

Guildford.

WEST'S PICTURE PALACE.—This week's program includes The Stolen Favourite, The Airship Destroyer, Tragedy of Belgrade, The Lifebuoy, Lines of the Hand, etc.

Hamilton, N.B.

VICTORIA HALL (Manager, Mr. T. Wade; operator, Mr. J. Cartright).—The headliners here are White Sea Fisheries, and Yokohama's Jubilee.

NEW CENTURY THEATRE (Manager, Mr. Chesholm Taylor).—A good combination of pictures and varieties is produced here this week.

THE PUBLIC WILL PAY FOR
CLARENDON FILMS

THE LATEST COMICAL TRICK SUBJECT. - - - Released December 9th.

The Professor's Strength Tablets.

Length 450 feet. For description see Latest Productions.

Released Dec. 22nd. - A COMIC THAT YOU MUST HAVE FOR CHRISTMAS.

UNDER THE MISTLETOE BOUGH.

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The Jealous Doll, or The Frustrated Elopement.

Length 535 feet.

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Length (about) 600 feet.

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Released January 22nd. - Length 525 feet.

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Hebburn-on-Tyne.

ROYAL KINO (Proprietor, Mr. Dixon Scott; manager, Mr. H. Scott).—The greatest draw ever produced in the district is presented in Shackleton's Dash to the Pole, and a fine program is completed with Justified, The Count on Account, When Prison Bars are Useless, Sixteen Children, Good for Evil, and two "Kinephone" numbers.

ARGYLE PICTURE HALL (Proprietors, Messrs. Paull, Bolam, & Paull; manager, Mr. G. Paull).—Mr. A. Cardinal, the operator, gives an excellent projection of the pictures, which include Hansel and Gretel, The Vulture of Syria, Switzerland, Johnny's Little Tricks, Jugen's Motor Skates (repeated by request), The Jilt, and The Mysterious Packet (a Nick Carter adventure).

Hartlepool.

PALACE PICTURE HALL.—Dr. Walford Bodie, A Cloud with a Silver Lining, A Change of Heart, are the feature films.

EMPRESS PICTURE PALACE.—Trip to the Sea Fisheries, That Awful Pipe, Legend of the Argentine Love, Sealed Room, Man Who Swallowed the Sponge, Race for the King's Cup at Cowes, The Huguenot, made up a fine program.

PARK PICTURE HALL showed The Brothers, Lady Reduces Her Weight, Cruiser in a Storm, The Hunted Man, Doctor's Sacrifice, Too Many on the Job, and The Little Vendean.

NORTHERN PICTURES, LTD., had for their principal attractions The Great Unknown, The Gauntlet, and others of an educational humorous and dramatic character.

Jarrow-on-Tyne.

THE KINO (Proprietor, Mr. Dixon Scott; manager, Mr. J. R. Scott).—Mr. Scott has this week secured that remarkable production, Shackleton's Dash to the Pole, which is given an additional interest by Mr. J. R. Scott's able lecturing. Other titles in a fine program comprise The Jockey, A Refreshing Bath, The Blight of Sin, Hypnotic Suggestion, The Golden Spider, and two Kinophone items. Pleasing incidental music is rendered by Miss Bertha Jeffries (piano) and Miss Marie Scott (violin).

JARROW'S NEW KINEMATOGRAPH THEATRE (Proprietors, Messrs. Weddle & Co.; manager, Mr. A. Clarance).—Opened with a boom on Monday. A first class program was put on, and included The Little Teacher, Onawanda, The Missionary and the Maid, Napoleon's Game of Chess, A Wealthy Rival, and In the Watches of the Night.

THE PALACE (Lessee, Mr. J. Lamb; manager, Mr. J. Padden).—The feature film here is The Red Domino, and a good bill is made up with Napoleon's Game of Chess, Good Boy Hector, The Bracelet, Sorrows of a Chaperone, and Double Six. The pictures are shown to advantage by Mr. J. Barker.

NEW PICTURE PALACE.—After being closed for some time, this hall was re-opened on Monday by the Eightonora Picture Co. In a good program submitted are An Alpine Echo, The Song that Reached Her Heart, Boyhood's Dreams, A Pair of Truants, The Merry Widower, The Electric Servant, and Yokohama's Jubilee.

Barrow-in-Furness.

NEW HIPPODROME (Proprietors, Mr. and Mrs. Calvert Routledge; manager, Mr. Ralph Fenton.)—The premier items in a good bill are Comata, Wonders of Nature, Veteran's Story, Bill's Wedding Day, Mended Lute, and Gretna Green. The singing pictures are a feature.

Kettering.

VINT'S VARIETIES (Manager, Mr. Arthur Brogden).—A good bill includes Before the Mast, Airship Destroyer, Boy Hero, Vagabond's Adventure, In Old Kentucky, and Transporting Logs in Canada.

Llanelly.

PICTUREDROME (Manager, Mr. H. B. Parkinson).—The drawing films here this week are The Jester's Daughter, Broken Heart, Seaman's Wedding, and Czar of Russia and His Army.

Leith.

GAIETY THEATRE.—The program on Sunday included such good things as Julius Cæsar and A Modern Jonah, while Mr. Crossley's orchestra supplied the instrumental portion of the entertainment.

PICTUREDROME.—The usual picture show was provided on Sunday by Mr. Stewart, late Secretary of the Edinburgh Sunday Society.

Liverpool.

PALAIS DE LUXE CINEMA.—This continuous show is doing well. The idea of serving tea to the patrons during 4 and 6 is distinctly popular. The principal items are The Stampede, and The Revenge of the Escaped Convict, The Dutch Naval Manœuvres, and Some Beautiful Fjords in Denmark are particularly steady and interesting.

WESTMINSTER MUSIC HALL this week has the same large audiences, and the usual good program. A Russian Girl's Heroism is a story of self-sacrifice in the cause of Freedom. Nana's Mother is a true human picture. The comic pictures When Prison Bars and Fetters are Useless, The Hotel Thief, and Hercules in the Regiment are really funny.

NEW CENTURY HALL.—The new dramatic picture, Judge Not, is a strong subject. The remaining items are full of interest.

Llandudno.

THEATRE OF VARIETIES.—The big drawing films here this week include Ranchowner's Daughter, A Trip on a Trawler, and Salome Mad.

Middlesbrough.

CLEVELAND HALL.—The program for the week comprised Leather Stocking, as the topliner, while other good subjects were The Coastguard, and The Stampede; also shown were True Love Never Runs Smoothly, The Golden Spider, and several comics.

Manchester.

FREE TRADE HALL (Lessees, The International Bioscope Co.).—Good business is still being done in this popular centre by the above Company, who are providing a very comprehensive program, which is changed twice weekly.

GRAND THEATRE (Lessee, Mr. Jasper Redfern).—One of the Nick Carter series and Pathé's A Father's Crime are the topliners in the program, which is also well supported by a very good variety company.

Neath.

VINT'S PALACE.—The chief pictures here this week are Alpine Echo, Nick Carter's Mysterious Packet, Nero, Wonders of Nature, and The Awakening.

Reading.

WEST'S PICTURE PALACE (Manager, Mr. Mattie Cheshire).—The military have been in evidence at every show this week to witness the extremely fascinating film, Muggins, V.C., and it has been received with rounds of applause. Other films are Great Expectations from Uncle, Sooty Sketches, The Country of Foix, and Familiar Reptiles. The orchestra has been more appreciated than ever. Mr. T. J. West is preparing a unique feast for the Christmas holidays.

Rochdale.

PRINGLE'S PICTURE PALACE (Proprietor, Mr. Ralph Pringle; manager, Mr. James Pringle).—An extensive program comprises Wheels of Justice, Red Wing's Gratitude, Little Vendean, and Change of Heart.

Swansea.

SHAFTESBURY and PALACE (Manager, Mr. Wm. Coutts).—A Tragic Idyll, Death of the Duke D'Engheim, In the Watches of the Night, Savola Cavalry are among the more notable films here this week.

Stockport.

MECHANICS HALL (Lessees, New Century; manager, Mr. Frank Gregory; operator, Mr. Frank B. Rollinson). — A Traitor to King and Country and The Highwayman are topliners in a good program.

Southend.

The picture business this week at the various halls is as follows:

THEATRE DE LUXE (Manager, Mr. J. W. Hemming). — Thought Reader, Maggie's Fiancees, Macs Go Shooting, Date Industry, Bull Fight, and Gambler's Wife.

SOUTHEND PICTURE PALACE.—Maid of the Mountains, Receiver's Doom, Seventh Day, Unlawful Heir, Iron Mask, On Foreign Service, and Country Doctor.

PIER PAVILION.—Prince and the Pauper, The Door, Oh Uncle, Shipmates, etc.

PRINCES' HALL (Manager, Mr. A. Liverick).—Three-Fingered Kate, Father's Love, Breaking Ice in Finland, White Sea Fisheries, and Maid of the Mountains.

VICTORIA HALL.—In Old Kentucky, Young Redskins, When Prison Bars are Useless, and Sister's Devotion.

Sheffield.

CENTRAL HALL (Manager, Mr. F. W. Holmes; operator, Mr. F. E. Pearson).—Pathés drama The Black Hand headed the bill, supported by a drama The Far West, A Right to Love, For the Sake of His Conscience, A Father's Crime, and The Dragoon's Helmet.

GRAND ELECTRIC THEATRE (Manager, Mr. Arthur Turpin; operator, Mr. J. D. Mason.)—The Suicide of Lily Boheime, The Life of Schubert, Tea Planting, Francis I., The Wrong Court, Liberty for an Hour, Penalty of Beauty, and Brown in the Country, comprised the series.

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A. T. WRIGHT, Managing Director.

HILLSBRO' PALACE OF VARIETIES (Proprietor and manager, Mr. J. C. Brothwell.)—The headliner last week was the splendid historical drama Charlotte Corday. Other subjects were Power of Childhood, Cat Came Back, A Mistake in Addresses, Trollhattan Waterfalls, Foundling, and Pater's Patent Painter.

THEATRE ROYAL, ATTERCLIFFE (Proprietors, The (Macnaghten) North of England Theatres Corporation; manageress, Miss Hope; assistant manager, Mr. L. V. Waite).—Comata was the leading picture last week. Saved by Carlo, Sweet Liberty, Dreams of a Would-be Congressman, Adventures of Billy Brown, Gretna Green, House Repairer, and One of the Bulldog Breed were also projected.

RAYMOND'S PALACE, ATTERCLIFFE (Proprietor, Mr. Matt. Raymond; manager, Mr. Edward King).—The subjects included Silent Watchers of the Night, Hungry Child, Gentleman Thief, Expectations from Uncle, Romeo Turns Brigand, and The Russian Girl Hero.

SURREY MUSIC HALL (Proprietor, Mr. Frank Howson).—The series included Hooligans of the West, Black Beetle, Kindhearted Bootblack, Good Repentance, English Harvest, and Blacksmith's Revenge.

BARRASFORD'S HIPPODROME. — Watchmaker's Invention was the film item at this well known vaudeville theatre.

IMPERIAL PICTURE PALACE (Proprietor, Mr. E. Ridings).—The well selected film subjects were 1776—American War of Independence, Gold Digger's Son, Exhibition of Roller Skating, Glass of Goat's Milk, Exploits of Nick Carter—Kidnapped, or Sleep Walker, She was a Suffragette, Red Domino, and Put a Penny in the Slot.

MONTGOMERY HALL (Manager, Mr. H. Bushell).—Mr. H. Bushell opened in Sheffield last week with The Airship Destroyer, or War in the Air, Street Arab, Dragoon's Helmet, Auntie in Town, Naval Field Gun Drill, Modern Highwaymen, Lost Heir, Invisible Dog, Absentminded Author, House Under Repair, and National School of Cavalry in Ypres, Belgium.

Wallsend-on-Tyne.

MCDONALD'S PICTURES (Proprietor and manager, Mr. T. F. McDonald).—Among the films at this popular hall are An Alpine Echo, A Seaside Episode, The Woman Hater, The Doctor's Bride, and Honour Above All. A feature which is much appreciated is Mr. W. F. Lynn's fine incidental music.

TYNE HALL (Director, Mr. T. McHarg; manager, Mr. W. Uteridge).—A strong program includes The Blight of Sin, Broncho Breaking, The Little Teacher, Spring Cleaning, Foolshead Out for the Day, Mr. Sadman's Cure, and Carmen. Mr. Robert O. Foulis is operator and electrician, and Mr. T. Richardson assistant. The music is in the hands of Mr. A. Melvin.

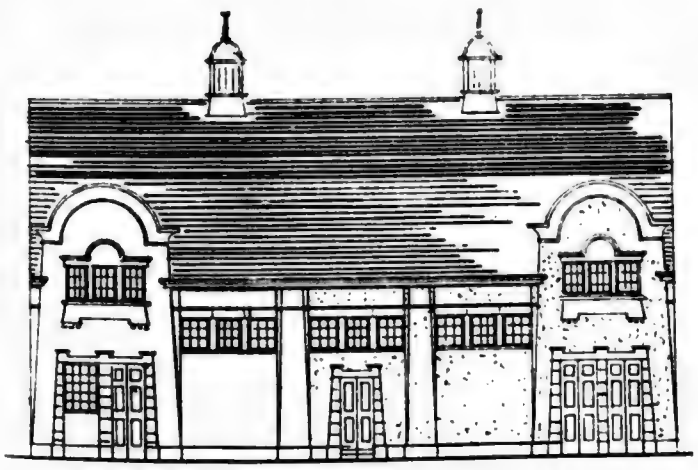
ROYAL (Director, Mr. T. McHarg).—A well produced program is the rule here. Mr. Clark is now operator, and the accompanying music is ably rendered by Mr. R. Luke. The sound effects introduced are very realistic. Fools of Fate is featured, and supported by Joseph Sold by his Brethren, Belgian Cavalry Manœuvres, How a Fashion is Made, A Refreshing Bath, Who will Win My Heart, and Won in the Desert.

Whitehaven.

MARKET HALL (Gen. manager, Mr. Victor Branford).—An excellent program includes Airship Destroyer, Drive for a Life, In Old Kentucky, Won in the Desert, The Golddigger's Son, and A Brutal Master.

Jarrow's New Kinematograph Theatre.

This theatre, a sketch of the front of which we here reproduce, was opened on the 13th, and is undoubtedly the finest hall in the North. It has been specially built by the proprietors, Messrs. Weddle & Co., and is 60 feet by 60 feet. The floor has a good "rake" (1 in 15) and at the back of the hall is a raised elevation rising in steps, and it is here that the best seats are placed. So perfect are these arrangements that a clear view of the stage and screen is obtained from every direction.



The proscenium, which is 24 feet by 18 feet, is artistically carried out in neatly designed plaster work, and is fitted with a beautifully painted drop curtain. A finely painted backcloth is also used for the variety turns, the pictures being projected on that most suitable screen for permanent shows—the plaster wall. The size of the picture shown is 18 feet and the "throw" 55 feet.

The operating chamber is one of the safest in the country. It is built in brick and concrete at the back. It is entered by a trapdoor, the room below being used as the operator's workroom, for re-winding, etc. A specially designed flue is connected with the top portion, so that in the event of a fire the operator need only close the projecting and sight openings, and descend to his workroom; and all smoke, etc., would be carried away by this flue.

The hall is lighted by electricity, and fitted with the latest heating apparatus, lavatories, etc. Underneath a large passage runs the entire width of the hall and this is utilised in wet weather as a waiting-room. The hall is run on the twice nightly system and the pictures are interspersed by smart variety turns. Admission prices are 2d., 3d., 4d., and 6d. The 4d. seats—plain tip-ups—and the 6d. seats—plush tip-ups—are on the elevation. The seating arrangements are by Messrs. James S. Lyon, Theatre Furnishers, of High Holborn, London, and the drop-curtain and backcloth by Messrs. Smith & Evans, South Shields. A Crompton Converter is installed and the kinematograph is a Gaumont's "Chrono-de-Luxe" (all the four shows in Jarrow, by the way, have Chronos). The plumbing work has been completed by William Scott, R.P.C., Jarrow, while the building and lighting have been carried out by the proprietors. The hall is completed in every way with one exception—it has no name; and the management are offering a prize of two guineas for the most suitable name for the hall (readers should note this), and in the meantime it is to be known as "Jarrow's New Kinematograph Theatre." Mr. Arthur Clarence is the manager, and the operator is Mr. John T. Blake. The music is furnished by a capable orchestra under the direction of Mr. Wilcock, and a full and efficient staff of attendants, etc., are engaged.

It will pay you not to miss a single copy.

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America's Leading Kinematograph Weekly.

Editor · ALFRED H. SAUNDERS

(Formerly of Moving Picture World

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Extracts from "THE MOVING PICTURE WORLD," New York, Dec. 11th.

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Cricks & Martin.

A MOTHERLESS WAIF.—There is a considerable amount of effective staging in this subject, one of the best scenes being the opening one, in which a bleak street with snow falling fast is presented. A girl with bare feet and tattered clothes approaches each passer-by and tries to dispose of some of her stock of matches, only to be rebuffed in each case. At last she makes her way to the garret which she shares with her father. The latter, a drunken, worthless creature, strikes her brutally when he sees she has brought no money, and then leaves the house and makes his way to the nearest public-house. The faithful child waits outside, and when he staggers out drunk, assists him homeward. Her only reward is a blow, and the father then falls into a drunken slumber on the bed. The child covers him with a blanket, and then tiptoes out of the house, making her way to the door of an adjacent church. Another good piece of staging shows her crouched upon the steps, and at last, finding the door open, she enters the church. Kneeling before the altar, she offers up a prayer. As if in reply the figure of the Saviour appears in the gloom of the church and then fades away again. The child returns to the street, and, from sheer weakness, falls senseless on the steps of a large house. A kindly policeman discovering her, learns her address from a newsboy, and, despatching the latter for a doctor, carries her home, and, unceremoniously pushing aside the drunken father, places her on the bed. The doctor arrives shortly afterwards, only to say that the child is dead. An effective scene concludes the subject, the figure of an angel gradually appearing by the side of the bed, and, gathering the wasted form of the child in its arms, rises from the ground, while the now sobered and repentant man mourns over the body of his child. It is a pathetic and telling piece of acting which will appeal to the hearts of any audience.

The Gaumont Co.

THE DOCTOR'S ASSISTANT is an amusing subject showing the ruin effected by a *locum tenens*. Left in charge of another doctor's practice he nearly kills the patients. A woman with toothache has some irritating liquid poured into her mouth through a huge funnel; a paralytic subject is accidentally transfixed by a long pole, and others similarly misused. They all go to the police and complain, and return with a number of officers just in time to prevent the amateur doctor from chopping off the finger of another patient. He has it in position on the back of a chair and has raised the weapon, when they enter and carry him off struggling.

A CAB RUNNER is an amusing subject depicting some of the vicissitudes of one of the gentry who make a livelihood by following cabs from the railway station so as to unload the luggage for a tip at the destination. The hero trots vigorously after a vehicle, but is constantly deceived by its stopping for various purposes. First, a halt is made to buy flowers, and the follower, who has hurriedly lifted the passenger's trunk from the box, is forced to replace it. A similar experience befalls him at a café, where the fare stops for a drink, when he descends to buy a paper, and again when a halt is called to allow of a brief conversation with two friends. The bitterest experience is reserved to the end, for, on the fare's home being reached, the latter unceremoniously pushes aside the runner and carries in the box himself. The subject has a further interest from the fact that good views are introduced of some of the chief points of interest in Paris.

THE PIPE THAT WOULD NOT DRAW.—This is quite a new idea in comics. A young man finds in the street that it is impossible to light his pipe. So absorbed is he in his efforts that he walks head foremost into a trench in the road. Emerging, further collisions occur, and then he attempts to borrow some matches from everybody he meets. One of the people he accosts is trying to overtake an omnibus, and enraged at being detained, knocks the young man down. The latter now makes innumerable efforts to clear his pipe, takes the mop from under the arm of a porter, who is cleaning the bells and brass plates at a house door, snatches the head off a street-cleaner's broom, and at last, in an effort to take her hatpin, completely removes a lady's headgear. Nothing has the desired effect, and he at last gives it up, and, putting the pipe in his pocket, settles down for a doze on a seat in the park. Now, at last, the pipe begins to draw, and a close view shows the smoke emerging from his burning pocket.

QUICKSILVER PUDDING.—The Gaumont English studio contributes a Christmas subject of real laughter provoking qualities in this film. The mischievous boy of the household receives a note from a crony to put some quicksilver in the Christmas pudding if he wishes to see some fun, and does so during cook's temporary absence from the kitchen. On the latter's return the pudding is consigned to the copper to be boiled, but almost immediately jumps out of its own accord, and, with the cook and boy in hot pursuit, rolls madly out of the room into the hall, where mother and father are arranging the decorations, upsets the latter, and then, entering the parlour, disturbs the daughter of the family and her lover. Now with a considerable following, the pudding enters one of the bedrooms and rolls under the bed, followed on hands and knees by some of the pursuers, while others climb over, and at last bring the bed and its occupant to the floor, and adding the latter, a middle-aged lady in very scanty garb, to the party. In the street it pursues its reckless course, and policemen, workmen, and lovers alike are involved in the mad rush of the frenzied family. The pudding at last returns to the kitchen and, unassisted, jumps back into the copper, and the last scene shows it in position on the table. Father no sooner attempts to carve, however, than there is an explosion which leaves the table a wreck and the diners prostrate on the floor.

Pathe Freres.

THE BOOTMAKER'S REVENGE.—We see Max Linder in the character of a newly engaged man, dressing with particular care to make his official entry into the bride elect's family. Unluckily, his boots are a bit tight, but resigning himself to a momentary inconvenience, he puts on his slippers again and sallies forth to buy a new pair of boots on the way to his fiancée's house. But, alas, the newly-engaged youth is soon making eyes at the bootmaker's wife, much to the disgust of the legitimate spouse, who, out of revenge, screws a pair of roller skates tightly on to the boots with which he is about to shod his customer. Thus equipped, the young Don Juan is launched into the street, and his efforts to maintain his equilibrium and to capture his silk hat, which has rolled off, make a sight worth seeing. He hails a cab, into which he is assisted by the jehu. Arrived at his destination he makes a precipitous entry. Once seated on a chair, looking the picture of abject misery, he almost refuses to stir, but is forced to take his place among the dancers, when his erratic movements cause considerable alarm.

THE AFFECTED YOUNG LADIES.—Hitherto in England the great majority have not had the good fortune to witness any of Moliere's satirical comedies; now, however, the kinematograph comes to their rescue in leading the way with "Les Précieuses Ridicules." The story briefly is that Gorgibus wishes to marry his daughter, Madelon, and Cathos, his niece, and with this object introduces La Grange and Du Croisy, who are dismissed by the two young ladies because they are not sufficiently elegant. Madelon and Cathos are, of course, infected with the spirit of a certain class of the times, in its struggle after elegance and polished wit, and absolutely shallow, vain and frivolous in themselves, are totally unable to distinguish between true breeding and vulgar pretence. La Grange and Du Croisy, disgusted with their

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behaviour, cause them to be wooed by their two valets under the guise of gentlemen of birth, with the high-sounding names of the Vicomte de Jodelet (M. George Berr) and the Marquis de Mascarille (M. André Brunot).

OUT OF SIGHT, OUT OF MIND is a blithesome little play, lightly touched with satire, and staged in Nature's daintiest setting. The actors are Messrs. Didier, Gravier, and de Val Monca of the Ambigu, Porte St. Martin, and Renaissance Theatres, Paris, respectively, and Mesdames Pacciti and Risler of the Gymnase and Sarah Bernhardt Theatres, Paris.

THE GAMEKEEPER'S DAUGHTER.—Through the watchfulness and quick intelligence of his little daughter, a gamekeeper becomes aware of the suspicious movements of a gang of men. The keeper surprises the men in the act of releasing their booty from the traps they have laid, but is overpowered and carried to the poachers' cottage. His wife, uneasy at his absence, listens for the sound of his return. The child, too, is uneasy, and slips out in the hope of finding her father. She arrives at the poachers' cottage just as her father is carried in. She runs back for efficient aid. Within the poachers' cot, the gamekeeper suffers the insults of the ruffians, well aware that the respite is the prelude to some horrible fate. Suddenly, the door is burst in, the police appear, and the poachers are caught and overpowered.

TWO STRINGS TO HER BOW.—Suzanne stands teasing admirer No. 1, a big gendarme with fierce mous'achios. Flirting is interrupted by the appearance of admirer No. 2, who is the gendarme's superior officer. The former beats a hasty retreat, leaving his rival to the lady for an evening stroll. Whilst the two are seated on the grass, pulling daisies, the unlucky gendarme is obliged to tread his beat. A petty theft promises some distraction, and he sets off in pursuit of two suspicious looking individuals. He loses sight of them in the half-light, thinks he sees them again, and continues the chase. The two suspects thereupon take refuge in a covered van on wheels, but their pursuer not to be outdone, turns the key in the lock and sends a boy for reinforcements, upon whose arrival the door is opened to give passage to Suzanne and her enraged companion.

LOVE SHOULD NOT BE TRIFLED WITH.—This is adapted from de Musset's "On ne badine pas avec l'amour," and lays claim to some distinction. In its construction, the services of M. Alexandre, Comédie Francaise, and Mesdemoiselles Berthe Bovy and Nelly Cormon, Comédie Francaise and Vaudeville, Paris, have been enlisted, with the perfectly happy results one has the right to expect from talent of their order.

THE SUBTERFUGE.—James Carford, managing director of a big concern, is struck with the beauty of a girl whom he meets in the street. Scarcely knowing how to make her acquaintance, the more so that he learns she is a hardworking milliner, extremely proud and independent, he resolves to disguise himself as a mechanic, and trust to Providence for the rest. A month or two later, he proposes to her, but her parents, knowing comparatively little of him, write to his supposed employer (in reality himself) for information. Before a reply is received, a slight incident tends to arouse their suspicions—a diamond ring which Carford forgets to take off his finger, is remarked upon, and in face of the young man's confused explanation, the good people hardly feel inclined to give their consent. However, a letter arrives, requesting them to call on the following day, and then they learn that the workman is none other than the employer, whose second request meets with the happiest of replies.

Warwick Trading Co.

MARRIAGE CUSTOMS IN ABYSSINIA gives us some splendid groupings and picturesque scenery. The quaint marriage ceremony, the natives in their crude costumes, the dancing dervishes, processions of chiefs and headmen, and the final nocturnal serenade of the bride in her lonely retreat, where she has, in accordance with native custom, to spend forty days in retirement before joining her husband, are each wonderful and interesting scenes and incidents of savage life.

THE GRATEFUL BEGGAR is a pathetic subject of absorbing interest. A little girl sees a poor lame beggar beset by rough boys, and rescues him. She prevails upon her father to give him employment as gardener. A troupe of gipsies steal the child, and after various thrilling incidents, she is recovered through the instrumentality of the lame beggar, who in a struggle with a gipsy is stabbed, and dies just as he restores the little girl to her parent's arms.

THE SAVOYARD'S ROMANCE is a pretty dramatic incident, full of pathos, and should be a welcome picture during the festive season, having for it principal exponents a little boy and girl. Angelo is a poor little Italian sweet vendor, and is befriended by Georgetta, the child of rich parents. Various incidents lead up to the rescue of Georgetta from drowning by the little Savoyard. In gratitude the mother adopts him, and he eventually becomes an officer in the Army, and the scene ends at the marriage of Georgetta and Angelo.

Walturdaw Film Agency, Ltd.

THE VALLEY OF THE VISP contains some delightful scenes of Swiss mountains, valleys, and streams, including the far-famed Alpine village of Zermatt, whence climbers commence the ascent of the Matterhorn. The awe-inspiring mountain itself is shown with its innumerable dangerous crags and crevices. The photographic quality is beautiful throughout.

THE STORY OF A CIGAR is wonderfully attractive, showing the gathering of the leaves in the plantations, the different processes of sorting, drying, and pressing the tobacco, and all the detail of making the cigars, and every process until they are ready for the smoker.

TOMMY LAD is a stirring film by the Walturdaw Co., dealing with English military life, and is full of incident of a dramatic and romantic character. The hero is instrumental in saving his Colonel from ill-usage at the hands of a band of roughs, and also saves his Colonel's daughter from drowning. He deserts from the Army in order to see his mother, who is dying, but his delinquency is condoned by his commanding officer in gratitude for his previous good service to himself, and he finally marries his Colonel's daughter and all ends happily.

OUT WITH IT is a highly diverting story connected with a man's visit to a dentist to have an aching tooth extracted, and the difficulties he is met with. The dentist fails in drawing the tooth after pulling him all over the surgery, and he dashes into the street and tries a variety of means, until the tooth is finally extracted by his mother-in-law.

SAPPHO, A GRECIAN STORY, is a classical story dealing with the affairs of Sappho until she attains immortality as a goddess. Her lover proves unfaithful and transfers his affections to Sappho's handmaid. She decrees that they both must die, but finally forgives them and sanctions their marriage. A fine film full of excellent groupings, rich dresses, and exquisite scenery. The story is crisply told, and interest is well maintained throughout.

J. F. Brockliss.

For the coming season, this firm has revived the evergreen TRIP TO THE MOON, the Melies picture that attained such marked success on its original production. This version of Jules Verne's marvellous story opens with the astrologers in solemn conclave discussing the amount of power required to project a shell up to the moon. This is followed by a visit to the foundry and powder factory where the shell is being constructed. The intrepid travellers enter the shell and amid much ceremony, they are shot up to the moon. There they meet with wonderful adventures and after a skirmish with the inhabitants they descend to earth again in their shell, taking with them one of the natives as a trophy. On their return to earth they are feted and decorated and a wonderful scene of jubilation ends the picture.

A LIVING DOLL.—Another Melies is a dainty trifle full of phantasy and quaint conceit, dealing throughout with the farcical adventures of Santa Claus on his visit to earth at Christmas time. A little girl enters the charmed precincts of Santa Claus and opening a big box takes out a life-size doll, dresses herself in its clothes, re-enters the box and is placed amongst Santa Claus's luggage in an airship to be transmitted to earth. We see the distribution of the toys and good things, and the box containing the little girl is dropped down a chimney, and is discovered and opened by two wonder-stricken children, when the live girl steps out and startles them. The parents come in and are so charmed with the novel Christmas gift that they adopt her, and the scene ends with general seasonable hilarity and happiness.

A CHILD'S DREAM OF FAIRYLAND is another happy idea, and carried out in the best Melies manner. A little child of poor parents says her prayers and is put to bed. During the night she dreams that she has been conveyed to Fairyland, and we see all the extravagancies of the child's fancy. She in turn visits the fruit and flower gardens where fancy runs riot in imagining the lovely scenes here depicted. Processions, ballets, animated dolls, and everything imaginable to delight the young are shown in rapid succession until finally the child awakes and finds it but a dream.

GWENOLA, is a Breton legend with the characters of a knight, a

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DROWSY DICK'S DREAM

Synopsis :—

Drowsy Dick is a gentleman in reduced circumstances—he has seen better days. In his "spare" time he indulges in an occasional nap, whilst thus occupied, his highly cultured mind evolves situations and incidents in which he appears in most glowing colours. Thus we see Dick at first entering a garden and settling himself comfortably in a hammock. The next scene is in Dreamland, where he rescues a Queen from the clutches of two conspirators. The Queen falls in love with Dick and in return for his heroic deed invites him to her castle where she introduces him to the courtiers and bids the Lord Chamberlain to produce the royal robes and crown, also a priest is summoned, a hastily marriage is performed and Dick now King, leads his royal spouse to the wedding feast. The feast is in full swing when Dick who has dined well, but not too wisely, dismisses the court. We next see the Court Ball. King Dick is not very successful in his terpsychorean efforts and expresses a wish to retire, the royal pair adjourn. In the bedchamber Dick partakes of a drink, which he spills all over himself, when he is suddenly wrested from his dream by a gardener manipulating a well filled water hose on to him.

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stepmother and an idiotic groom. It is an interesting, picturesque story with a pathetic end.

A NEW CORN CURE, is the story of a young man driven mad with a bad corn. The troubles and difficulties he encounters makes an amusing subject.

PAPA GASPARD is a miserly fisherman, whose wealth is stored in a cave and who masquerades as a ghost to frighten people from his hiding place. His daughter has become engaged to a young fisherman, who makes up his mind that he will lay this ghost. This he does, but father Gaspard is furious at being recognised, pushes him down the rocks. The daughter tries to get some fishermen to find who the ghost really is, but they are too frightened, so she determines to go herself. She gets within striking distance and she stabs at it, but to her surprise and horror the figure falls, and the face becomes uncovered and she sees that it is her own father.

R. Prieur.

FETCHING THE CHRISTMAS TREE.—Buying a tree is an ordeal, but one never would think such excitement was attendant upon the ceremony as that which occurred when the coachman went to buy a tree for his master's children. He finds that Christmas trees are awkward to carry, and that they have a nasty habit of removing objects which get in the way. He has a very unpleasant time, and is glad to drown his sorrows in the Bachanalian bowl. When one gets light-headed and has a funny burden to carry, extremely funny things happen.

A CHRISTMAS STORY.—The festive season drawing near, a noble-hearted brother finds he is not blessed with the riches to purchase the gifts which it had been his custom to bestow upon his little brothers and sisters. He determines to earn the necessary funds by singing carols in the streets. His object meets only failure. Disheartened, he rests outside a church, and lulled by the organ's soothing strains he sinks into a profound sleep. He dreams that Santa Claus, with lavish hand, is gladdening the little hearts of those he loves with seasonable gifts. The people leaving church notice the slumbering figure, and one old lady has him removed to her home, where they nurse him back to consciousness. Although they entreat him to stay, he sets off to those he has left in misery at home.

THE DOCTOR'S MONKEY.—Doctor Physic is delighted when a friend promises to make him a present of a fine monkey. Delight, however, rapidly changes to chagrin when the stranger arrives. All the endless string of pranks that these animals are capable of performing are gone through by this particularly lively member of the species.

Nordisk.

THE BRIGAND'S DEATH.—For a considerable time a company of soldiers have been trying hard to catch a gang of brigands. They succeed in surrounding the brigands, and take them prisoner. The chief of the brigands is temporarily locked up in a shed guarded by two sentries, under the command of a sergeant. This sergeant's sweetheart, full of pity for the exhausted and starving brigand, asks her fiancee if she can bring the man some food. He allows her to do so, and the prisoner accepts it gratefully. The sergeant walks off with his sweetheart. The two sentries, after their sergeant has given them such a bad example, fall asleep. The brigand manages to get away without being observed. He hardly has left when the sergeant returns. He awakens the sleeping men, and all three search the surrounding country for their prisoner. All is in vain. The sergeant is arrested for negligence. Just as he is being taken away as prisoner, his sweetheart appears on the scene. She hears the terrible news that the sergeant is to be shot at sunset. With tears in her eyes she runs away to find the brigand. Climbing over rocks and cutting her way through bushes, she runs through the woods until she finds the hiding place of the brigands. Going on her knees before the chief, she tells him what has happened, and asks him to help her. Both hurry back as quickly as they can to the quarters, arriving there the very moment the sergeant is put up to receive the deadly shots. The officer is just lifting his sword to give the sign to fire, when the brigand chief appears before him, and reports himself back as a prisoner. With head raised he takes the place of the sergeant, and received the shots instead.

A CATTLE SHOW, a good quality film by this company, gives one a glimpse at some of the prize stock of another country. Some fine, handsome beasts are seen in this subject, which is only 262 feet in length.

NORDISK'S also offer a "bad boy" comic, entitled NAUGHTY BOYS Two youngsters steal a pail of paste, and use it in a fashion which leads to many amusing scenes, ending by retribution visiting them at the instance of one of their victims.

London Cine.

WHITE TO BLACK is a screaming comic. A professor discovers a liquid which stains everything black. Master Tommy has been watching the experiments with interest and steals the bottle and sprinkles the liquid on a tablecloth, in the bath, and wash-tub, with the result that his sister comes out of the bath black, and the same result attends his mother's washing. The father washes himself and turns black. Tommy makes off and experiments on a pair of lovers and others with a like result. He is finally caught and dipped in the bath himself.

THE COUNCIL OF THREE, a most thrilling detective episode. A rich girl is decoyed away to the den of the Council of Three, where she is bound and imprisoned. They send a message to the father demanding a heavy ransom. He calls in the celebrated detective, Sexton Blake, who secrets himself in the room to await the messenger who has to call for the ransom. He is overpowered after a terrific struggle, and the detective disguises himself as the messenger, and proceeds to the den, first sending for help. The messenger recovers and reaches the den and exposes Blake just as he has discovered the girl. They rush into an empty room and keep their assailants at bay until the police arrive and arrest the whole gang. The scene ends with the happy re-union of father and daughter. This is an English subject of exceptional merit and should command a ready sale being full of sensational incident cleverly depicted in a telling manner.

Kineto.

American football is a subject of which we in this country know little, except that in its sanguinary consequences it appears to be a good rival to the gladiatorial contests of Ancient Rome. The game has created some interest in this country recently from the fact that last year no fewer than thirteen deaths occurred in connection with it, and that attempts are being made by authorities in the States either to modify the rules considerably or to suppress the game altogether. Kineto, Ltd., this week issue a film of the great match between West Point and Yale, which, although not a rough game as things go in America, yet enables one to appreciate some of the mischievous possibilities of the sport. The opening scene of a film which is of good quality throughout, shows the West Pointers taking the field. Views follow of the kick-off, and the ensuing exchanges. "Scrums" are frequent, and this part of the game appears to offer less possibilities of serious injury than the open game. There is enough of the latter style of play, however, to enable one to appreciate the dangerous possibilities of the game, the principle animating each player being to "stop your opponent—anyhow." As an illustration of the American variant on the most popular of English sports, this subject should be assured of a good reception.

Selig.

BRITON AND BOER.—Gretchen, a daughter of Jobe Delarey, a Boer farmer, falls in love with Allen Hornby, superintendent of the mines, whom she has met at the English school at Kimberley. It is just before the war, and she gets Allen to demand her father's consent, which is refused. Gretchen overhears Piet Cronje tell her father to prepare for war, and that he intends to seize the mines. She also sees Hans, a young Boer whom her father wanted her to marry, receive a message which, if delivered, meant Allen's capture. She steals the message and Han's horse, and rides off to warn her lover. She is pursued, and renounces her people and joins Allen. Three months later we see Cronje at Kleppersdorf capture the native dispatch bearers. He then lays a trap for Hornby's Scouts, a body of men of the Superintendent's own organization. They get caught, and only escape annihilation through a rescue by some passing Gordon Highlanders. A series of battles takes place, throughout which we follow the fortunes of Cronje and his lieutenant, Delarey, until the final battle at Paardeburg, when Lord Roberts forces Cronje to surrender. Hans and Delarey escape, the latter seeking out his daughter to kill her for leaving the Boers. Allen Hornby, now her husband, arrives in time, and in a fight that follows, Hans is killed. Two years then pass. Old Delarey, quite broken up, begs at Hornby's home for his daughter's forgiveness, and this very fine war drama closes with a most warm reception being given to the man who formerly had so hated them.

Lost in Siberia.—The first scene opens in the Smithsonian Institute, Washington, where Count Makaroff arrives to present the American scientists with credentials and passports entitling them to make researches in the Czar's ice-bound regions of Siberia. The next scene is a Socialist meeting in St. Petersburg, where Count Makaroff, a bitterly hated aristocrat, is being proscribed, and the fatal number is drawn by Marie Ruzicka, a girl student. Her sweetheart, who is present, determines to share her lot. The two then plot together in Makaroff's home, where they are employed as servants. The latter is telling a party of friends of his American visit, and later they decide to see the play. Marie, and Maurice, her sweetheart, have to accompany their master and mistress. The droshkies arrive, and the awaited hour has come. The students go in separate vehicles, and when the cortége reaches the giant gateway, leading to the Czar's Winter Palace, Maurice rushes to the driver's seat, and frightens him by pointing a revolver to his head. The horse stops, and Maurice gives instructions to Marie to throw as the carriage goes under the arch. Another Nihilist, Simeon Novotsky, is at hand. As the carriage appears, he leaps to the girl's side, wrenches a dark object from her hand, and hurls it mightily against the disappearing vehicle. Marie dashes for the cab where Maurice is waiting, but the guards are upon them. All three are arrested and dragged before the dying Count who, not having seen the whole of the deed, accuses Marie of the crime. The scene shifts to Siberia where, two weeks later, our student friends are seen in a crowd of half-frozen slaves, bound two by two, staggering under heavy chains across the white steppes of Siberia, bound for the awful sulphur mines. Uhlan Dahlgren, the burly head guard of the party, takes his first opportunity to press his attentions on Marie. Maurice, being ill, is nursed by Marie, but at last can go no farther. The guard, taking advantage of this, seizes the girl in his arms in order to kiss her. Maurice, aroused to a frenzy strikes him, thus making an enemy. A month later, the three students are doggedly working in the sulphur mines. At last, in despair, they make a dash for liberty. The lovers reach the surface, and escape in a droshky left by Uhlan, but Novotsky is shot by a guard. The exiles ride for their lives across the frozen plains, pursued by wolves. They meet the American scientists shown in the first scene, who are now working over some geological deposits. The latter rescue them only just in time, and the closing scene, at Vladivostock, shows the Americans tricking the port officials, and taking Marie and Maurice on their ship, determined to give them a future in that land of promise and freedom—America.

Hepworth Mfg. Co.

Mr. Poorluck Gets Married.—It is the eve of Mr. Poorluck's wedding. Great is his anxiety to wake in time. His landlady has two small boys who in the middle of the night make booby traps for the prospective bridegroom. They fasten his trousers to the floor and his coat sleeve in the chest of drawers. Poorluck wakes with a start. He tears at his trousers, grips his coat hurriedly, and there is a tremendous smash up. Then he seizes his hat and runs out at the front door. Dashing to the station he has no time to book a ticket. An inspector comes up and he is pulled out. He struggles to free himself as the train moves out, but is unable to obtain his release. He jumps from the platform and hangs on to the buffers at the back, and ultimately drops off near his destination, where he jumps up on to a passing cart which tips up and buries him and the driver in a pile of dust. He gets away after a severe handling and makes for a baker's cart. One of the wheels comes off and down crashes cart and man, but he persistently holds the reins and is dragged on till he ultimately reaches his anxious bride.

American Biograph Co.

The Restoration.—Henry Morley suffers from strong delusions which so prey upon his mind that he almost reaches a state of nervous collapse. His wife urges outdoor exercise, and feeling lonely invites Alice Ashford to spend summer with her. Alice's sweetheart, Jack Dudley, having met Morley, misconstrues his moodiness, and meets the girl in the garden, thinking he is disliked. A secret meeting takes place just as Morley is leaving for a drive. Jack and Alice have a little quarrel over a photograph. Alice leaves him in a huff. Jack seeing he has gone too far tries to explain, but she will neither hear nor see him. In despair he seeks Mrs. Morley and begs her to intercede for a reconciliation. She takes a note to Alice, who, however, tears it in two, throws it to the floor, and stalks haughtily out of the room, followed by Mrs. Morley. The latter's husband sees the meeting, and finds the incriminating note. Thinking it is meant for his wife, he rushes out in a frenzy. Not seeing her or Jack he starts back to the house. Meanwhile the latter and Alice have been brought together, and Mrs. Morley playfully throws her shawl about their shoulders, leaving them thus to settle their little "tiff." They stand by the window, Alice in the shadow, with her cousin's shawl around her when Morley enters. He merely takes a glance, and the heavy handle of his whip sends Jack to the floor apparently dead. He then sees his mistake, and rushes out of the house mad, from which he finally recovers by a physicians help.

The Light that Came.—Carl Wagner, bereft of his sight, in order to be independent and earn a livelihood, learns to play the violin. Grace, Vivian, and Daisy are sisters in a working-class family. The two latter are pretty young girls, while Grace is thought plain on account of a scar on her cheek. Her sisters are great favourites at social functions. One Saturday when they are ready for a party her mother urges her to go, and dresses her in a suitable frock. At the ball Vivian and Daisy are the attraction. The ball over, and just as she is about to leave alone, Carl gropes his way through the hall, and the girl offers her hand to lead the way. The grasp of the hands enkindles love and they become sweethearts. Their betrothal is announced, when a doctor declares Carl's sight can be restored, and Grace helps to pay for the operation. The doctor is successful, and when the last bandage is removed and Carl calls her she is loth to come, but her personal appearance is not considered and the two hearts are thus happily united.

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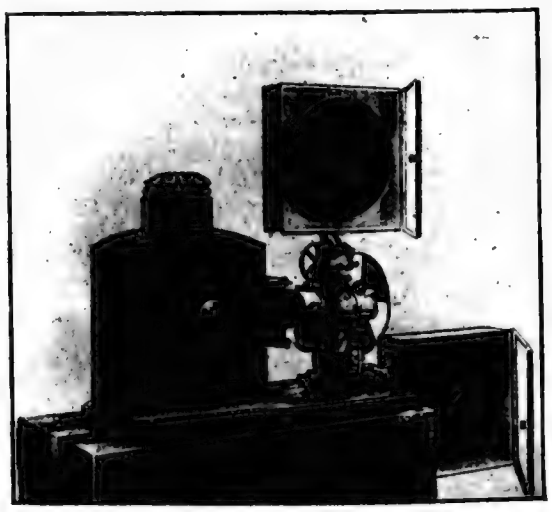

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DR. BOEDY'S STRENGTH TABLETS.—The Professor conceives the original idea of potting a strong man and making pellets of him. By exploding a pellet near to anyone comic results arise. Hats and hair are seen flying, so are huge boulders, and a pellet in a sack of flour brings results equal to a firework display. In the end the strong man swallows the pellets, regains his strength, and gives Dr. Boedy a good thrashing.

Cines Co.

A GARIBALDIAN BOY is a cleverly woven story round the central figure of the liberator of Italy. Some of the scenes are finely realistic. The head of the family is called up to the war, and departs from his native village amidst the plaudits of his countrymen. He leaves behind his wife and young son. The latter has a great desire to emulate his father's patriotism. In a very fine picture he sees in a dream his hero, Garibaldi, going into camp. He writes a letter of farewell to his mother, dons a uniform and ships aboard a vessel as a stowaway. After overcoming many hardships the boy soldier at last finds his way to camp and discovers his father. Another splendidly realistic picture shows the little hero under fire for the first time. The battle scenes are excellent. The boy gets mortally wounded in the fighting line. He has but one desire, and that is to see Garibaldi before he dies. At the moment the Great Liberator rides up on a white charger. This scene is remarkably effective. As the boy hero dies his mother, away in the native village, sees a vision of her son standing by the statue symbolical of honour for the Italian flag. It is a fine film, and should undoubtedly become a favourite with the British public.

GENTLE HEARTS is the title of a pretty little picture play in which realistic acting is well supported by elaborate stage effects. The scene opens with two poor sisters in dire distress who have a pet dog. One of the girls is ill, and there is neither food nor money in the house. As a last resource she takes the much-loved dog to sell in the street. It is fancied by a wealthy gentleman, who takes it home to his little girl. She is delighted, and goes out shopping with the dog, who instinctively guides her to its former poor home. Here the dog receives a great welcome from the poor sisters. The rich young girl notes the poverty, and leaving the dog behind, goes to her wealthy home and relates her adventure to her father. As the result food, money, and clothes are despatched to the house of the sisters. Finally the poor sisters in gratitude take the faithful dog to the rich man's house and make it a present to the young lady on her birthday.

A PAIR OF SHOES FOR NOTHING.—This is a short comic showing how a swell, putting up at a first-class hotel, gives orders to two boot-makers. As each arrives he complains that one of the boots hurts him and retains the other. In this way he gets a pair left without paying for them. He then slips off in a motor, but is pursued. On the way he stops and ingeniously winds a rope across the road, in which his pursuers get entangled.

Edison Mfg. Co.

A GREAT GAME.—This is an extraordinary skit on baseball, the national game of America. The points of the game are greatly exaggerated, much to the amusement of the spectators, and it makes a fair screamer as a film subject. Much novelty is to be found in the expression of the varied emotion as shown on the faces of the spectators on the grand stand and those of the players at close range.

THE LOST HANDBAG.—This is a laughter provoking film. Mr. Green has tickets for a matinee. He and his wife dress up very elaborately and start for the theatre, with the tickets in a handbag—as they think. But they are not. En route to the theatre a series of extraordinary accidents happen to the bag, giving Mr. Green no end of trouble in his many attempts to re-capture it. Finally it rolls into a river and he after it. When at last he arrives home in a dilapidated condition he finds his wife staring at the tickets which have dropped on the floor.

THE LIE is a story of the Franco-Prussian War. Two soldiers of the German army fall in love with a peasant girl. She consecrates her life to one, while the other does not learn the truth until the time comes to say farewell. While escaping from the French her lover is shot. Dictating a message to his sweetheart he entrusts its delivery to his comrade. The comrade is loyal to his brother-in-arms up to the moment he approaches the cottage, but there he falters and informs her that her lover is dead. "The Lie" unseats the girl's reason and she wanders out into the woods with the vision of her lost one ever before her beckoning her on. To the edge of the dreaded black pool she wanders, she sees her soldier lover calling to her to come. A moment she stands upon the brink and then leaps down the dizzy height into the black waters below. Meanwhile her brother, having found the letter, and learning the truth starts in pursuit of his sister to acquaint her with the deception. He arrives just a moment too late. Without a moment's hesitation he leaps after her to the rescue. This is one of the most spectacular leaps that has ever been done before the camera. The heroic rescue and the ultimate re-union of the lovers are something it were better to see than attempt to describe.

Itala.

FOOLSHEAD STEALS A CARPET, scheduled for release on December 31st, displays the old favourite in a more humorous light than ever. As a person down on his luck, the clever little actor carries off a roll of carpet from outside a shop, and hurries along so vigorously that the carpet gradually unrolls, and is dragged along the pavement in such a manner that the numerous persons who step on it are instantly tripped up. At last Foolshead shins up the front of a house, dragging the carpet after him, and an extremely funny scene shows the crowd clinging to the large carpet and to each other, to be hoisted nearer and nearer to the roof.

Vitagraph Co. of America.

A DULL KNIFE.—Maggie starts to slice some ham for luncheon, but the knife is too dull. She hears the bell of the knife grinder and charges for the street. She startles a beggar woman, who decides that she is crazy, and flies from the assassin. The grinder steps into a store,

and Maggie, coming around the corner, does not observe this fact and puts on more speed. She gives no heed to the attention she is attracting, and though she starts a full-grown panic and a crowd madly rushes away from what they suppose to be butchery, she does not pause in her mad flight until she tears through a sidewalk band throwing the terror-stricken musicians right and left to turn her weapon over to another knife grinder.

THE MEXICAN'S REVENGE.—It is a fete day in one of the coast towns just above the Mexican border, and the officers of the United States warship have come ashore to enjoy the fun. Rosita, the acknowledged beauty of the town, attracts the attention of the captain of the cruiser. She gives him a rose. The incident has not escaped the jealous observation of Dom Ramon Molina, a ranch owner, who intends to marry Rosita himself. Molina's ready knife leaps from its sheath. He is knocked down, and is doubly eager for revenge. The American wins Rosita's heart and her mother's consent to their marriage. The day of the ceremony Molina lies in wait for his enemy, and as the captain comes galloping along attended by his best men, they are dragged from their horses, and Molina and his friends hurry the captain off to the timber. The lieutenant is left for dead, but he soon revives and makes what speed he can to where the wedding guests are waiting. Meanwhile the captain is securely bound and laid beneath a tree from the branches of which hangs an immense boulder, to which a rope is attached. The end of this rope is carried some distance away and beneath this end a fire is built. The rope will take some time to burn through. When it does the stone will fall directly upon the help-

less man, but meanwhile the suspense is far more terrible than even the thought of death. The men are gathered about enjoying the situation when, with a rush, Rosita leads the bluejackets to the rescue. The lieutenant has given warning in time, and Rosita draws her lover out of the way the instant before the half-ton rock comes crashing to earth. Molina is placed in custody, and the wedding party hurried back to the hacienda, where the ceremony is soon completed.

Urban-Eclipse-Radios.

Microscopical Amenities is an attractive educational series of a popular type, full of variety, and embracing much genuine humour. "Mites" are taken from a piece of cheese and, against a black background are shown to advantage, or disadvantage, in a fine series of scenes. The false scorpion, allied to the mites, as magnified on the screen, resembles nothing more than a miniature actual scorpion. These creatures journey from place to place by friction of their legs. The fly tribe is also dealt with, a small male being seen courting a female upon the top of a minute blade of grass. The ground beetle is seen to be pugnacious and powerful, and the face of the dragon-fly is grotesque and humorous, reminding one of a political orator waxing eloquent on a burning topic. The flea shows its extraordinary strength and juggling abilities in another amusing scene.

On the Banks of the Zuyder Zee is a quaint marine series, opening with glimpses of the cheese market at Scheveningen, an animated and interesting spectacle. Then crowds of holiday-makers are encountered, and following, glimpses of their merry-making on the beach at Alkaar. The cheese market of the latter town, with the processes of weighing, loading, etc., is shown in full swing. The island of Marken is also visited, and an interesting medley of personages encountered, including peasants and lovers in their quaint costumes, lightened by the numerous groups of children.

A dramatic story of conscription and betrothal bears the title The Bell-ringer of Keigas.—A young peasant drawn for the conscription, is returned to his home by the authorities as an inefficient. His sweetheart throws him over in disappointment, and the young man is forced to accept the appointment of bell-ringer offered him by the village priest. The latter's well-meaning attempts to bring about a reconciliation are ineffectual, and in desperation, the young man goes to the belfry and hangs himself with the bell-rope. His weight causes the bell to toll vigorously and the priest and a number of villagers come to his rescue just in time to save his life. The priest once more goes to the girl and shows her a miniature of herself which was round the young man's neck. The proof thus given of his fidelity profoundly impresses the girl, and a reconciliation follows immediately.

Eclair.

A Card Party in Mexico, is a film of really remarkable quality right through, and the setting of the subject has been admirably chosen, so that a truly Mexican atmosphere is maintained throughout. The opening scenes in a beautiful garden, show the betrothal of a Mexican man and maid. The latter, shortly after leaving her lover, receives approaches from another peasant, which she repulses. This character and the hero are in the next scene shown engaged in a game of cards under an arch, this being very well staged and including some fine shadowing effects. By cheating without his rival discovering it, the unsuccessful suitor succeeds in winning all the other's money. The hero meet his sweetheart and is telling her of his misfortune, when his rival appears and with his sneers succeeds in provoking the other to renew the game. The luck still goes against him, and with no money left he signs a paper agreeing that if he loses the next game he will surrender his rights to the girl to his opponent. He loses again and on meeting the girl again, behaves so strangely that she visits the other to find out the cause and shown the bond by him, is so disgusted at the behaviour of her lover that she announces her intention of carrying out the agreement by going to his rival.

Essanay.

A Tale of the West.—A young man of Eastern parentage is located on a cattle ranch in the West and becomesa typical cowboy. He is, however, brought to a realisation of his obligations by receiving a letter informing him of the death of his father. The mortgage on the old home is about to be foreclosed, and unless the son comes to the rescue, his mother will be without shelter. Having been freehanded, he attempts to borrow money from friends. His horse, gun and trappings, do not fetch enough to satisfy the judgment. In remorse, straps on his gun, rides to a corral some distance away, and gathers a number of ponies, which he takes to a well-known horse trader, and secures for their sale the necessary amount. His sweetheart, learning his need of money, rides to his cabin to help him. She is met at the door by an old darkey, who hands her the letter her lover dropped. The girl follows, and learns that a posse is organising to pursue the horse thief. The young man returns to his cabin, hastily writes a letter to his mother, placing therein the money, as the leader of the posse rides up and demands his surrender. He throws down his gun, a rope is placed round his neck and he is made to mount his horse, and hurried to the scene of his reparation. He hands the letter, containing the money, to the leader, asking him to post it after the execution. As the rope is being drawn taut over a high limb, his sweatheart gallops in upon the scene, dismounts and throws her arms about her sweatheart's neck, handing to the leader the letter wherein the mother in her dire necessity had appealed for money. The leader pulls forth the letter containing the money, finding it intact, the posse forgets its vengeance, and generously makes up a purse to be sent to pay the mortgage.

Finsbury Park Theatre's New Manager.

MR. E. LYND-MARTIN.

Mr. Lynd-Martin, who takes the place of manager at the Finsbury Park Cinematograph Theatre, vacated by Mr. G. S. A. Porter on the latter's appointment as general manager of the Pyke circuit of halls, was recently manager of the New St. James' Hall, Great Portland Street, and had previously had a considerable experience of theatrical work, and enters on his new appointment with the best credentials and with a firm faith in the future of the picture theatre, which he thinks destined to become *the* place of amusement for the people. Mr. Lynd-Martin has been a considerable traveller and has had interesting experiences in South America, among other places.

BAER & Co. Best for FILMS
NOTE NEW AND SECOND-HAND.
New Write for Bargain List
Address: 25 Denmark St., London, W.C.

The Kinematograph in Churches and Chapels.

We have seen several Church magazines, in which the editor or vicar censures the living picture show, and readers are urged to keep away from such sinful and wicked places. It is refreshing, therefore, to read in the "Methodist Recorder" a letter from the Rev. F. W. Chudleigh, who in clear language emphasises the advantages of living pictures as a health form of entertainment for the people. This gentleman does not speak without his book, for he runs two kinematograph displays weekly in South London. Among other arguments he gives the following:—

1. We make the people laugh. We live in a neighbourhood where real laughter is rare, and the kinematograph opens out a field of humour, which is clean and elevating.

2. We are able to get 700 people every Monday night into a religious atmosphere. They sing, join in a short prayer, and listen to our services, this must have a beneficial effect upon them.

3. We are able to get to know a large number of people, many of whom are led to attend our Sunday evening services through coming in the first place to our picture shows.

4. Our entertainment is a strong counter attraction to the public house.

Bravo! Mr. Chudleigh, we trust that the kinematograph bill may not interfere with such excellent shows as those in connection with your work.

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36, E 23rd Street, New York U.S.A.

The London Cinematograph Co.

Have secured a film agency that promises to be a decided acquisition to the English trade. Early in the new year the first subject dealing with prairie life, and entitled DOVE EYE'S GRATITUDE, will be released, and if the quality of this first production is maintained, there will be no doubt of their future success.

Vitagraph Notes.

Early next year the Vitagraph Company will send a company to Jamaica and the other islands of the West Indies to get local colour for a series of stories which will be instructive as well as entertaining. Immediately after, the departure of the Vitagraph southern company, another troupe of experts, will be got in readiness to proceed to Nevada and Southern California.

New Theatre in Tottenham Court Road.

A new picture theatre called the Gaiety opened its doors in Tottenham Court Road on Saturday last. It is owned by the Gaiety Picture Palace, Ltd., and has a seating capacity for about 240. The floor is raised, and tip-up seats have been installed throughout. A special operating chamber has been built in the roof, and there is a throw of fifty feet. The admission prices range from 2d. to 6d. Mr. C. E. Parr is the manager.

Preparing for Christmas.

The Warwick Trading Company, besides providing seasonable and attractive films, have prepared some beautiful coloured lantern slides of unique character (not advertisements) which they are sending free to showmen.

The Seating Firm Busy.

Orders are pouring into Messrs. James S. Lyon, the old-established theatre furnishers of High Holborn, for their specially adapted tip-up seats for picture theatres. During the last fortnight they have seated theatres at Kingston, Letchworth Garden City, Portsmouth, Jarrow, Tunbridge Wells, the White City, Aldgate, whilst one order came from a theatre de luxe in the Rue de Paris, Havre, for 400 of their highest grade all-velvet arm-chairs.

Pictures from an Airship.

On Tuesday Mr. Latham took up for the first time a kinematograph and an operator in his Antoinette aeroplane at Mourmelon. Good pictures were obtained.

"Note for the New Year."

This is the heading of Mr. Matt Raymond's advertisement on another page and the announcement shows that the developments have necessitated a removal of Raymond's Animated Picture Company and Raymond's Bio-Tableaux to new quarters at 10 and 12 Garrick Street, where, under the sole title of the Raymond Animated Picture Company, even greater enterprise (if it is possible) will be shown in catering for their already large clientele.

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Operators Wanted, Miscellaneous, Exchange, **6d.** per line.

Notice.

Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.

All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

The Gibson Goddess	576
What's Your Hurry	403
Nursing a Viper	920
Lines of White on a Sullen Sea	975
In the Watches of the Night	996

W. G. BARKER.
Westmorland Lodge, Ealing Common, W.

Aviation at Doncaster	330
Arrival of Dr. Cook at Copenhagen	210

J. F. BROCKLISS,
7 Rupert Court, Rupert St., W.

A Letter to Heaven	600
Illegal Fishing in Preserved Waters	—

BUTCHER & SONS,
Camera House, Farrington Av.

Kate's Redemption	580
Burglars and the Ottoman	470

CINES CO., Ltd.,
Arundel St., Strand, W.C.

*A Garibaldian Boy	793
*Gentle Hearts	705
*Pair of Shoes for Nothing	377
Vendean Rebel	669
Quarryman's Daughter	721
Patrician and the Slave	1151

CLARENDON FILM CO.,
Limes Road, Croydon.

*Professor's Strength Tablets	450
In Love with a Picture Girl	380
Ingenious Safe Deposit	460
Electric Transformations	425
The Stolen Favourite	—

ESSANAY FILM CO.
H. A. Spoor, 5 New Compton St.

*A Tale of the West	945
*Bring Me Some Ice	384
The Magic Melody	436
The Widow	523

EDISON MFG. CO.,
100 Victoria Rd., N.W.

*Lost Handbag	390
*A Great Game	585
*The Lie	950
Hansel and Gretel	620
Whitler's Witless Wanderings	325
Their Social Education	985

THE FILM HOUSE.
Gerrard St., Shaftesbury Avenue

ANGLO-AMERICAN.

Uncle's Day with the Children	400
The Miser's Fate	460

COSMOPOLITAN.

By Rail to Hardangenjokelen	520
Microbes of a Kiss	560
Reality Better than Dreams	785

CRICKS & MARTIN.

*A Motherless Waif	660
Muggins, V.C.	640
The Biter Bit	340

LUX (R. Prieur, Agent).

*After Twenty Years	914
*The Doctor's Monkey	491
*An Easy Job	426
*Fetching a Christmas Tree	409
*A Good Little Heart	534
*A Christmas Story	645

ITALA.
Agents—Walter Tyler, Ltd

Kind-hearted Cripple (Dec. 22)	820
Foolshead's Christmas (Dec. 22)	520
Episode in Napoleon's War with Spain (Dec. 31)	775
Foolshead Steals a Carpet (Dec. 31)	300

ECLAIR
Agents—Walter Tyler, Ltd.

The Xmas Miracle (Dec. 29)	635
Card Party in Mexico (Dec. 29)	500
Poor Little Girl (Dec. 29)	685

GAUMONT CO.,
Chrono House, Sherwood St.

*A Theatre Pass	339
*The Cab Runner	282
*His New Situation	405
*Pipe That Would Not Draw	330
*Belle Isle	320
*Cross of Napoleon	610
*Doctor's Assistant	340
*Sailor's Return	604
*Bleary Oh!	460
*The Flower Show	296

HEPWORTH MFG. CO.
17 Cecil Court, W.C.

Wheat Harvest in Italy	375
Girl who Joined the Bushrangers	925
Sights on the Blue Nile	325

KINETO Ltd.,
48 Rupert St., W.

The Reedham Orphanage	245
Deep Sea Oyster Fishing	630

LE LION FILMS
J. F. Brockliss, 7 Rupert Court.

Papa, Mamma and Baby	485
Bridegroom Gets the Cramp	380
Constantinople	490

LONDON CINE. CO.,
154 Charing Cross Rd., W.C.

Misadventures of a cycling thief	330
A Father's Love	445
Dublin Horse Show	—
Trip to South Africa	860
The Peril of the Fleet	535

LUBIN FILMS
Markt & Co. (London), Ltd., 6, City Road, E.C.

Who Discovered North Pole?	535
Billiken	465
A Blank Cheque	955

NORDISK FILMS CO.,
18 Cecil Court, W.C.

*Brigand's Death	699
*Cattle Show	262
*Naughty Boys	289
Anarchists on Board	876
Mad Drainpipe	341
At the Seashore	279

PATHE FRERES,
51-55 Charing Cross Road

*Gamekeeper's Daughter	560
*Two Strings to Her Bow	460
*Affected Young Ladies	740
*Out of Sight, Out of Mind	660
*Art Industries in Kabylia	280

Released Friday, 24th Dec.—

Love Should Not be Triffled With	626
Gas Inspector (S.C A.G.L.)	906
The Subterfuge	692
Before and After	460
Verona	264

ROSIE FILM CO.
10 Cecil Court, W.C.

The White Sea Fisheries	—

SELIG
Markt & Co. Ltd. 6 City Rd. E.C.

No Man's Land	990
Cowboy Millionaire	1000
Wheels of Justice	950
Trip to Yosemite	660

URBAN-ECLIPSE-RADIOS,
Urbanora House, Wardour St

*Microscopical Amenities	570
*On the Banks of the Zuyder Zee	[illegible]
*The Bell Ringer of Keigas	610
*The Blue Swan	770
*Three Dukes	335
Windermere Lake District	780
Wordsworth's Church and District	290

VITAGRAPH COMPANY
25 Cecil Court, W.C.

*Mexican's Revenge	662
*A Duel Knife	956
Diver's Remorse	943
Too Many on the Job	410
Red Wing's Gratitude	705
For Her Sake	807

WALTER TYLER, Ltd.,
The Film House, Gerrard St., W.

On Water-Ski	225
Tollfors, Sweden in Winter	230
Captain's Honour	698

WALTURDAW FILM AGENCY, LTD
40, Gerrard Street, London

*Sappho, a Grecian Story	600
*Out With It	340
*Tommy Lad	560
*The Valley of the Visp, Switzerland	370
*The Story of a Cigar	440

WARWICK TRADING Co.
113-117 Charing Cross Road

*Marriage in Abyssinia	359
*Grateful Beggar	721
*Savoyard's Romance	525
Monarchs of all Nations	397
Little Vendean	738
North Pole Expedition	403
Leopard Hunting	583

WILLIAMSON, DRESSLER & CO.,
27 Cecil Court, W.C.

For the Honour of His Sister (Released Dec. 22nd)	765
Camargo	
The Earthquake Alarum	
He Can't Help It	
Death in the Mountains	

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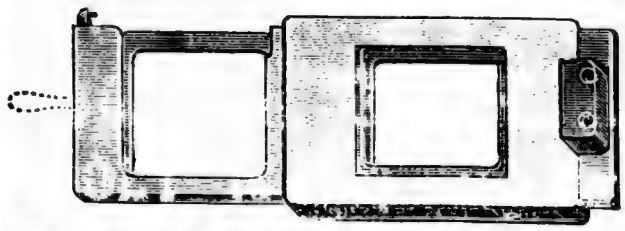

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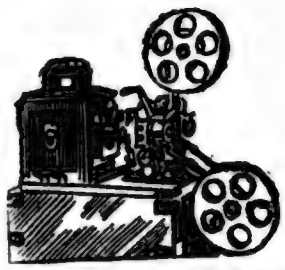

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Sleeping Beauty, col., brand new	990 ,,	3½
Blue Bird, as new, col.	990 ,,	3
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Juggins' Motor Skates	594 ,,	2
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His Wife's Wine...	412 ,,	1½
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The Lady's Companion.. ...	840 ,,	1½
The Benefactor	460 ,,	1½
Back to His Duty, as new ...	550 ,,	2½
The Three Neighbours	445 ,,	1½
The Cradle Song	665 ,,	1½
The broken violin	476 ,,	1½
Nobleman's Dog, col.	774 ,,	2½
Logging Wood in Italy, scenic ...		557
The Sack Race, comic		315
The Mother's Victory, dram ...		970
Why Jones Could Not Sleep, comic		478
Little Flower Girl, dram		478
The Inventive Tailor, comic ...		297
Humble Love, dram		788
Two Bad Boys, comic		267
Resurrection...		1155
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An Overdose of Love Potion, comic	293
The Boy with the Sixth Sense, dram, tinted	365
Wipe Your Feet, comic	342
More Milk for Baby, comic ...	400
The Sofa Bedstead, comic... ...	410
Modern Style Housemaids, comic	205
The King's Visit to Berlin (1909)...	185
Call Me at Seven, comic	352
The Captain's Downfall, dram, t'td.	610
For a Woman's Sake, dram, t'td.	450
The Apprentice's Smock, comic...	376
A Difficult Problem, comic ...	268
The Cup Final (1909), new ...	315
Latham's Flight (1909)	365
Harry Lauder Off to America ...	250
The Lord Mayor's Show	202
The London Scottish	110
Farman's Aeroplane	340
Love's duet, comic...	190
The Lost Dog, comic	370
The Sorrows of the Clown, dram	612
What's the matter with Willie, comic	292
A Love Story, Dramatic... ..	412
The Flower Girl, dram	315
Porcelain of Good Quality, comic	225
The Knife, dramatic	410
The Grand Canyon, Arizona, tinted	585
In time of rebellion, dram, tinted..	450
Sweet Liberty, comic	335
The Devil, dram	497
The Fox Hunt	645
Tommy, the Tinpot Hero, comic	415
The Man who wanted to be young again	326
Music Hall Agent's Dream, comic	270
For Love of Lucy, comic	420
Guard's rush to Hastings (1909), new	260
The Thaw Tragedy and Trial, sen.	890
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Pierrot and the Devil, t'td., trick	580
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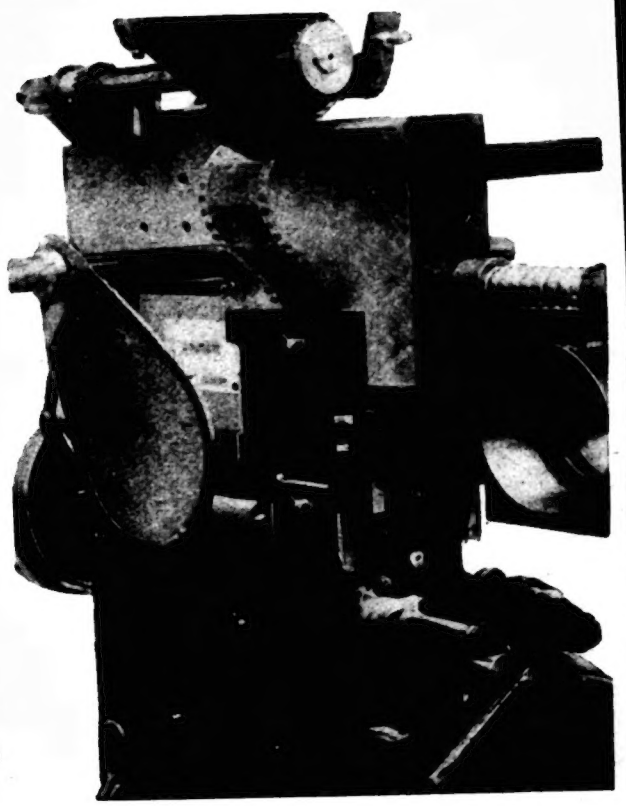

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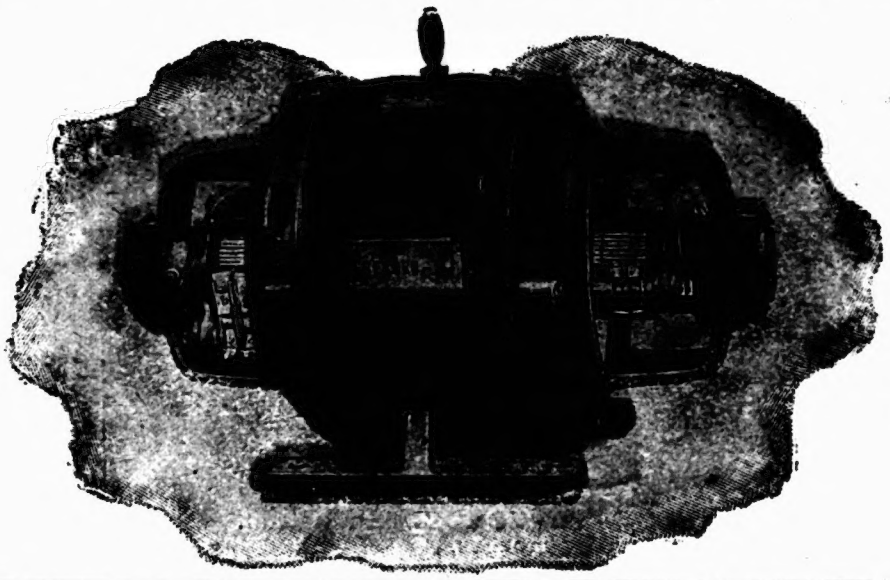

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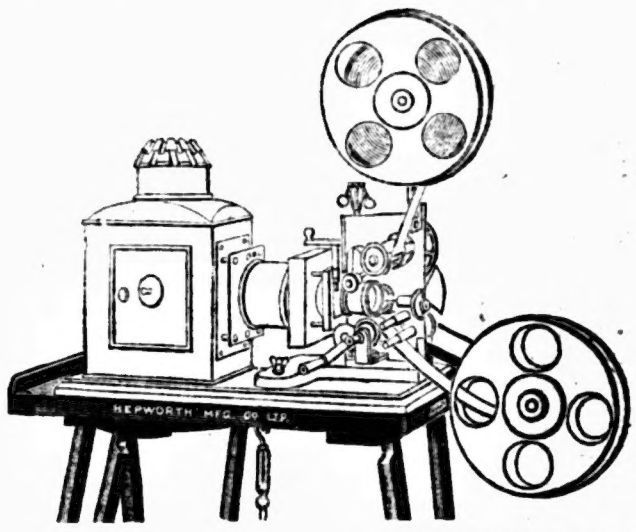

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